2) sexual orientation? 1) female or male 3) how old are you? ____ 4) how long have you been into punk? 5) are you straight edge? yes no other ____ cut along dotted 6) were you straight edge at some point? yes no other _ 7) are you a vegetarian vegan carnivore 8) are you a virgin? yes no other ____ 9) do you like sex? yes no other _ 10) do you masturbate? yes no 11) how often? 12) do you want to get married? yes no other 13) do you want to have kids? yes no other __ 14) have you ever been in jail? yes no other 15) are you politically active? yes no other ____ 16) do you vote? yes no other 17) do you like your parents? yes no other _ 18) ever done a 'zine? yes no 19) ever been in a band? yes no 20) do you have tattoos? yes no 21) body piercings? yes no 22) how many books do you read a year? interview 23) own a computer? yes no 24) do you own a bicycle? yes no 25) watch television? yes no 26) favorite television show? _ 27) what is your all time favorite 'zine? 28) what is your all time favorite band? with 29) what is your favorite record label? cut along dotted line 30) what was the best 'zine of 1996? 31) what was the worst 'zine of 1996? Race Traitor 32) what was the best record of 1996? 33) what was the worst record of 1996? _ 34) what was the best new band of 1996? 35) what was the best live band of 1996? 36) what band has the nicest people in it? 37) what band has the meanest people in it? 38) should we fire Felex Von Havoc? 39) should HaC have printed Dana's letter in issue #9? yes no 40) are you pro or anti pornography? comments 41) are you against censorship? yes no other _ 42) does this include rascist literature or pornography? yes no 43) are you pro or anti afirmative action? comments _ Please send your answers to HaC by the 15th of March, 1997

Felix Havoc: SPAZZ/TOAST - 7" • C.R. - 7" • 97A - 7" • WORLD CHAOS -7" • SUPPRESSION - live • CLUSTERBOMBUNIT - <u>Realitat</u> 7" and live • DROP DEAD - live • KITSYSTEM - 10" • UNDERCLASS/HARD TO SWALLOW - split 7" • SEPTIC DEATH - all • AC/DC - first six albums

Myke Phyte: REFUSED - CD/'zine/live • ENDEAVOR - CD/live
• FLOORPUNCH song on <u>Tie That Binds</u> comp. • DESPAIR - <u>One Thousand Cries</u> CD • UPFRONT - live on WNYU • TRIAL - 7" • BOY SETS FIRE - demo • UNBROKEN - 7" • <u>California Takeover</u> comp.
• <u>Ahimsa</u> (Spectacle 3.5) 'zine

Doctor Phood: SEEIN' RED - live • TORCHES TO ROME - live • HIS HERO IS GONE - live • 400 YEARS - 7" • SPIRIT ASSEMBLY - 12" • ABSINTHE - live • ONE EYED GOD PROPHECY - live • BLAST - Power of Expression 12" • CONSTATINE SANKATHI - live • HELLBENDER - 12"

Grey Kiser: BOILERMAKER - CD • OVERCAST/ARISE - split 7"
• DISEMBODIED live • ABSINTHE live • REFUSED - CD • LOAD - 7"
• BOTCH - 7" • KISS IT GOODBYE - demo • Genetic Disorder 'zine
• MINE - 12" • CONVERGE - 7"

Carsten Nebel: Meeting people • Goleta • TORCHES TO ROME - live JULIA - last show • TOCOTRONIC - Alles • ONE EYED GOD PROPHECY - live • MINE - live • The Torilla Curtain by T.C. Boyle

Yannick: HIS HERO IS GONE • 400 YEARS • ABSINTHE • DISEMBOD-IED • IN/HUMANITY • THE STRIKE • THE PROLETARIAT • THE DAMNED • NEWTOWN NEUROTICS • JERRY MANDER

Chris Quiroz: KARATE - 12" • THE CROWNHATE RUIN - 12" • THE MAKE-UP - live • THE VSS - live • THE PHARCYDE - <u>Lab Cabin California</u> • RAGE AGAINST THE MACHINE - <u>Evil Empire</u> CD • UNWOUND - all • TORTOISE - all • MENS RECOVERY PROJECT - all • JUNE OF 44 - all

Lisa Oglesby: HELLBENDER - 12" • Love Child #2 'zine • Icarus Was Right #3 'zine • Wives' Tales 'zine • Goleta Fest • COLEMAN/THREE STUDIES FOR A CRUCIFIXION - 12" • SEEIN' RED - Marinus 7" • STRATEGO - demo • VANILLA - 12" • ONE EYED GOD PROPHECY - 12"

Nate Wilson: SPAZZ - <u>La Revancha</u> CD • THE MURDERERS 7" • ULCER LP • YOUTH OF TODAY bootleg CD • DOOM - <u>Fuck Peaceville</u> CD/LP • QUADILIACHA - live • INFEST - bootleg CD • MAN IS THE BASTARD - <u>Thoughtless</u> LP • FALL SILENT - <u>No Strength to Suffer</u> LP • SEEIN' RED - Marinus 7" • MASSKONTROL - <u>Will You Ever Learn?</u> LP

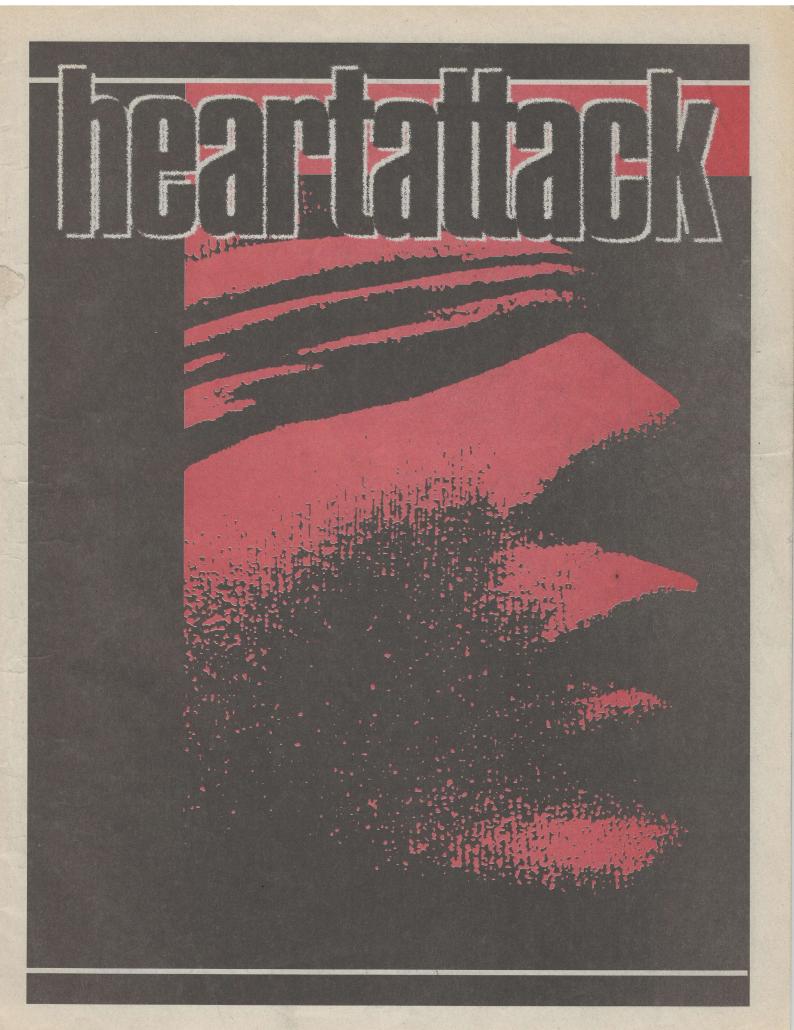
Dan "Surfin' Man" Fontaine: JULIA - last show • CONVERGE - live and recorded • *Stonethrow* #1 • HURL - <u>A Place Called Today</u> LP • ABSINTHE - live • HELLBENDER - live • DISEMBODIED - live • 400 YEARS - 7" • ONE EYED GOD PROPHECY - live • DR. OCTAGON - 2xLP

Danielle Arcidiacono: go! go! Goleta Fest... bands & people • PARADES END - 7" and live • SEEIN' RED - Marinus 7" and live • EYELID - Summer Tour 7" • self defense classes... fuck yeah! • Elaine Brown's A Taste of Power • Icarus was Right #3 'zine • UNBROKEN - Crushed on You 7" • ABSINTHE - 10" and live • CAR VS. DRIVER - Out of a Silent Sky LP

Leslie Kahan: LIFE... BUT HOW TO LIVE IT? - everything • VANILLA - 12"
• INSTIL - 7" • KOSJER D - 12" • 400 YEARS - 7" • SEEIN' RED - Marinus 7" and live • Alien #10 'zine • I'm Johnny and I Don't Give a Fuck #2 'zine
• THE LEADFOOT BROADCAST - live • SHOTMAKER - Mouse Ear 12"
• DEADSTOOLPIGEON - Strike Anthem CD • ONE EYED GOD PROPHECY - 12" and live • ENDEAVOR - Crazier Than a Shit House Rat CD

Kent McClard: DEADSTOOLPIGEON - <u>Strike Anthem</u> CD • ABSINTHE 10' & live • SHOTMAKER - <u>Mouse Ear</u> LP • SEEIN' RED - <u>Marinus</u> 7'' & live • KOSJER D - LP • RAIN ON THE PARADE - 7'' • getting up before dawn • FOUR HUNDRED YEARS - 7'' • the Goleta Fest • surfing • life

Dylan Jenny John Leslie Phyte .Joe Aragorn **Doctor Phood-**To do the 1996 HaC Poll you'll need a writing implement, and something sharp to cut with. First, fill in your answers. Second, cut along the dotted line with your sharp cutting implement. Third, send the poll to HaC by the 15th of March. Poll results will be printed in issue #15. Lisa Kent



eartatta ard

ISSUE #13, November 1996

PRESS RUN:

DEADLINES: *HeartattaCk* is sort of a bi-monthly/quarterly the next scheduled release date. So for example, the deadline for

January • March • April • July • September • November

NEW ADVERTISING RATES: Yes, the prices have changed. There are way too many ads and too many people trying to get ads in *HeartattaCk*. I was going to eliminate 1/2 pages ads altogether, but decided to just double their price which should copies. Also, from now on everyone that does a 1/2 page or 1/3 page ad will be sent a copy of that issue. Advertising is available on a first come first serve basis, and please only one ad per person. All ads need to be in by the 1st of the next scheduled release month. If we can't review your records we're not going to run your ads, and we do reserve the right to reject any ad for any Make all checks or money orders out to Ebullition Records.

1/6 page	(2 1/2" x 5")	\$35
1/3 page regular	(5" x 5")	\$75
1/3 page long	(2 1/2" x 10")	\$75
1/2 page	$(7.1/2" \times 5")$	\$200

SUBSCRIPTIONS: HaC is basically free, but if you want an

else in the universe and we'll send you out an issue. If you want to send in money for future issues then go ahead. We will keep sending them until your

#3 interview with Ron Campbell

#6 weird issue with Kingdom Scum #1, #2, #7, #8, and #9 are all sold out #11 and #12 are both available as well

DISTRIBUTION: HaC costs 5¢ + postage, so if you are interested in getting copies for distribution then just send \$5 or more and we will send you as many copies as we possibly can. This money is only for postage, packing materials, plus 5¢ per issue. You can then sell them for 25¢ each or give them away, but please don't charge more than 25¢. Be warned \$5 or \$10 will get you a lot of 'zines! In the States \$5 gets you about 30 copies and outside of the US it will get you about 20 copies.

PS: Go... leta!!! The festival was a Success!

First, HeartattaCk should have been out almost two months ago. Sorry about that, but there were delays with getting the Race Traitor interview, and also, to be quite honest, I just needed to take some time to think and relax. The summer has been really hectic, and at many points I felt like I was grasping for air. The next issue should be out in January, and then issue #15 will be out in late March or early April with the *HeartattaCk* Poll results. Normally we would print the responses in the January issue, but I wanted to give more time to those that live in Europe, Japan, and other far off parts of the world to respond. So I hope more people will send in their responses this time.

Second, the Goleta Festival was a complete success. I was incredibly happy with the whole thing. There were almost no problems, and plenty of people showed up on all three days. I thought most of the bands were really good, and I was especially impressed by Seein' Red, Disembodied, Torches To Rome, Man Is The Bastard, Absinthe, and Julia. It seemed like people had a good time, and it was interesting to note that there were people at the Festival from over twenty-two states in America, as well as from Canada, Japan, Czechoslovakia, Italy, Germany, Australia, Switzerland, and France. It was a lot of work, but it was definitely worth it. I just want to thank Lisa and Leslie for the tremendous amount of work they did with the festival, and I would also like to thank everyone that came to the festival (well, actually there were a handful of people that I would rather not thank, but that's another story). Will there be another festival next year? Perhaps. No guarantees, though.

Third, I turned twenty-nine this summer. I don't feel that different than I did when I was twenty, twenty-four, and twenty-seven, but I am keenly aware of the aging process. I've been doing this punk/hardcore thing for about fourteen years now, I still find the life-style and the music compelling, though in the last couple of years I have felt a little lost; confused about my place in

the world. I finally found something that has helped anchor me to this life. It doesn't have much to do with hardcore, well maybe it does, but I'll get to that.

A few months ago the invaluable Dan Fontaine said I should get a wet suit and go surfing with him. I've lived within a mile of the beach for the last ten years, but I've never surfed. Instead I skated. But I prefer to skate halfpipe, and there hasn't been any good ramps around here since the Powell ramp closed. The Powell-Peralta skate park was located here for many years, and in those days I would skate almost every day for a few hours. Well, I'm not skating right now, so I went out and got myself a wet suit.

Surfing quickly became a passion. I try to go almost every day. 1 had to change my entire sleeping schedule for surfing. Before the time change

I was getting up every morning at 6:20 AM and riding my bike out to the beach with my wet suit and long board. For the last five days all I've been doing is working on HeartattaCk and surfing.

On Thursday the waves were pretty small. I didn't go in the water. I sat on a piece of drift wood and watched the sun come up. There were three dolphins in the water, so I also watched them. There wasn't anyone on the beach this morning. I was alone, and somehow I didn't feel so lost. Afterwards, I went home took a shower and then came to Ebullition to work on HeartattaCk.

Friday morning I again got up at 6:20 AM and rode out to the beach. Once again there were no waves. I sat on the same piece of drift wood. There was a small silver-grev fox on the beach. We both sat there as the sun came up over the ocean. I then rode home, put on a pair of shorts and went running. I did four miles. And

then I went to work on HeartattaCk at Ebullition.

Saturday morning rolls around. Dan and his friend Steve show up at 6:30 AM and we go surfing. The waves are good. We surf for several hours and then go to the Co-op to get some breakfast. I end up taking a bath, and

then once again I spend the rest of the day working on HeartataCk.

Sunday morning comes, as does the time change. We set our clocks back. So this morning I get up at 5:20 AM and Dan shows up at 5:30 AM. Again the waves are good. We surf for a long time. At one point I follow a seal out past where the waves are breaking. It feels good to be alive. The rest of the day is once again taken up by working on HeartattaCk. day is once again taken up by working on HeartattaCk.



This morning I got up at 5:20 AM and went out by myself. It was a cold morning. The waves weren't nearly as nice as they had been over the weekend, but they were rideable. I spent an hour and a half in the water. It was extremely quiet, and the solitude felt calming. Last night I pretty much finished *HeartattaCk* but I wasn't able to finish my column. I didn't know what to write about. I spent a lot of time this morning thinking about what to write while sitting on my board waiting for a set of rideable waves. I came to the conclusion that surfing was my topic.

Kent-

As I noted, I've been feeling confused and lost. Surfing has really helped me to redefine myself. I feel good about life once again. I have found that there is something comforting and peaceful about getting up before dawn to go out into the ocean. I hesitate to call it a spiritual experience, but maybe the process does indeed give strength to my spirit. I know that I feel happy about being alive. In the last few years that hasn't always been the case.

In some ways I guess I am becoming more and more of a hippie every day, and maybe less and less of a punk. But I often think that hardcore is sort of a combination of hippie and punk culture. Vegetarianism, a concern for the environment, antiestablishment, alternative-living... these are all hippie ideas. Straight edge, individuality, community, veganism, autonomy... these are all punk ideas. The lines blur quickly. It all just combines to create what I call hardcore.

I think hardcore exists because so many of us are trying to find a path in life that will allow us to live on this planet. I grew up feeling alienated from this world. I still feel that way. Sometimes I am desperate for anything that will help me breathe. Hardcore has been my lifeline for many, many years. I often wonder if I would have made it this far without the hardcore community.

Listening to hardcore gave me a lot of strength because it reassured me that I was not alone. But as I have gotten older I have once again felt alienated and alone. My peer group steadily gets younger and younger with respect to my advancing age, and I find myself afraid of being a middle aged hardcore kid. Can hardcore sustain me for another fourteen years? Sometimes I don't know.

Well, today surfing made me feel alive once again. Just like hardcore

Well, today surfing made me feel alive once again. Just like hardcore did when I was fifteen. Hardcore made me love life. It got me up in the morning, and it often gave me a reason to live. Right now I need surfing. Without these early morning outings then I doubt that I could have finished this issue of *HeartattaCk*. What does all this mean? Nothing really. I just thought I would fill these pages with these words. It is all so fucking meaningless.

If you find some meaning in noisy music with snarled vocals, or in riding waves in the early morning hours, or in playing music, or in writing, or in drawing, or hiking then I guess that is all that matters. Life is what we make of it. We only get one chance. I'm trying to make mine worthwhile. It is hard sometimes, but I have an easy life. My problems are internal, and maybe they pale in comparison to many that live on this angry planet, but they can be harsh when I am feeling lonely and depressed. I am thankful to be alive. I have to remember that.

- Kent

STORES: If you would like to get copies of *HeartattaCk* then please contact Ebullition Records at (805) 964-6111 or fax them at (805) 964-2310. Ebullition also distributes many of the records advertised and reviewed in *HeartattaCk*.

Make all checks or money orders out to Ebullition Records. Send all contributions, letters, photos, articles, records, 'zines, ads, correspondence, and what-have-you to:

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phone (805) 964-6111 • fax (805) 964-2310

PIRATE CAPTAIN: Kent McClard FIRST MATE: Leslie Kahan

CREW: Mike Phyte, Danielle Arcidiacono, Steve Aoki, Mark Register, Mike Ruehle, Chris Quiroz, John Isaacson, Brett Hall, Ben, Nate Wilson, Dylan Ostendorf, Adi, Laura Cooney, Greve

Ben, Nate Wilson, Dylan Ostendorf, Adi, Laura Cooney, Greye Pineda, Yannick, Tammie Presser, Shane Smith, Grey Kiser, Cara Henson, Kristi Fults, Sergio Roebeldo, Shawn Scallen, Carsten Nebel, Lisa Oglesby, Emmett White, OB, and Dan Fontaine.

CONTRIBUTORS: Felix Von Havoc, Daisy Rooks, Chris Jensen, Steve Quinlan, Richard Corbridge, Adam, Dan Gatewood, Rick Spencer, Gracie, Alex, and Ron Cambell.

COMPUTER INFO: HaC is fully computerized. So if you can please send all contributions on disk. You can use IBM or Macintosh disks, and

we can pretty much convert anything you've got to what we use. If you can't send a disk then please try to send it in a typed form because then we can scan it... but if your only resource is paper and pen then we'll deal with that too.

CONTRIBUTIONS: We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. If we like it then we'll print it. If you want your shit back, throw in a few stamps.

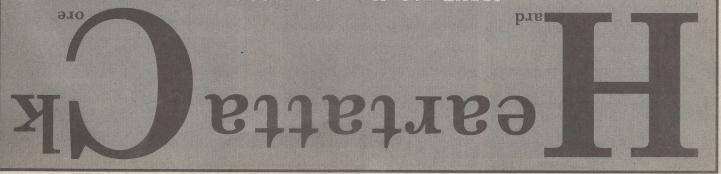
CLASSIFIEDS: Classifieds are \$3 each with a maximum length of 40 words. No Exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified! I mean it.

PRINTING: HaC is printed with soya-inks on recycled paper.

ISSUE #13, November 1996

1)

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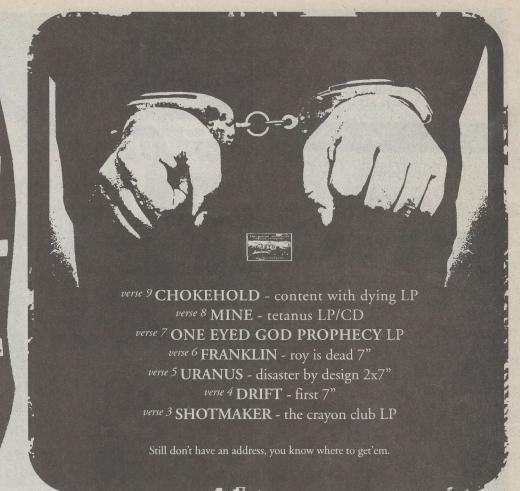
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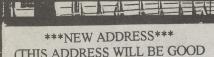
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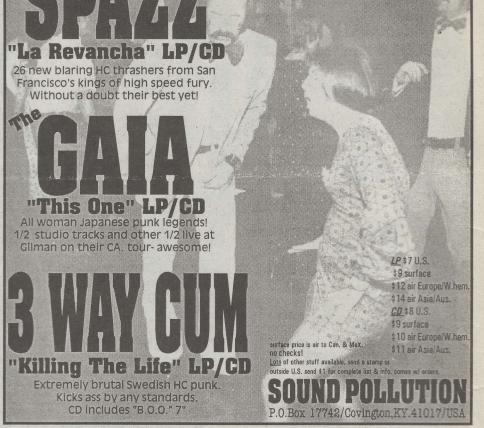
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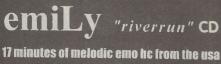
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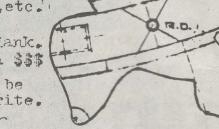
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In early September you could not turn on a radio in New York City without hearing about it. On the front page of every newspaper in the town was a picture of kids lined up outside of a dilapidated school. The buzzword of this back-to-school season is "overcrowding." There is not enough room for all of the students in our school system.

Official accounts report that there are 91,000 more students than the present infrastructure can handle. It is really hard to evaluate the accuracy of this estimate. Is this actually under reporting made by city officials who don't want to look too bad in the press?

mr, jensen

less allocated space to pursue extracurricular interests.

Think about how these kids must feel. Young ones, excited and nervous about their first day of school, are turned away at the door. Will they ever feel the same about school again? Tensions rise in high schools as the halls

are overfilled and students are deprived of a basic human need: space. Is it any wonder that so many drop out? In a class of forty students, does education have room for individuality? When everything around you looks like shit, how are you expected to feel any differently?

emen

motion

Yet all we will hear are complaints. The kids of today are not motivated enough. They cannot read like they used to, they cannot do math like they used to, they cannot behave like they used to. Is it not painfully obvious that students are not treated with the same reverence as they used to enjoy? Is a building of the appropriate size too much to ask? Is space no longer a basic human requirement? While we sit and try to figure out who can be faulted for the overcrowding, no one steps forward to do anything about it, now or for

I am one of the lucky ones. My district is actually under-crowded: some rooms actually go unused for a period or two a day, and our gym is for physical education. We still suffer from large class sizes (because the number of teachers per school is based on student population), but at least we have room for extras and basics alike. Nevertheless we are not unaffected by the city's huge demographic shift; because of the increase in the student population, there is a great shortage of teachers as well as space. And we need a science teacher. Right now four seventh grade classes are shuffled from substitute to substitute while we try to find someone qualified and competent enough to teach life science. There just are not enough people out there with the dedication and vision it takes to be an inner city teacher.

If we think conditions are bad now, we had better look out for the coming years. In three to four years another huge demographic shift will occur in our educational system. As student populations continue to soar, a massive retirement of old teachers will occur. These teachers will be predominantly male. They are the Vietnam War teachers, people who chose teaching over killing and being killed, which doesn't necessarily mean they have loved being educators. With notable exceptions (like my father!), these guys are not the best teachers in the world and I am sort of glad to see them go. They got forced into a job that didn't necessarily match their aspirations and many of them are quite bitter. They are the ones that try to milk the system for everything they can get, because in a way 14 columns they are lifelong victims of the system:

And soon they will be gone. Who will take their place?

I really have a genuine hope that we (meaning us crazy hardcore punk kids) might be part of that new demographic group. Someone has to comprise the "take-over-for-the-Vietnam-era retirees" generation, and much of what I am hearing points to us as partial heir(esse)s. It seems that an abundance of punk kids are now in college and studying to be teachers. There have always been quite a few punk teachers

and I have no way of actually tracking the number of new ones, but it feels like a lot more people are considering classroom duties in their "future". To me this is the revolution

And I want to do my part. One of the things I have always loved about hardcore punk is the way that it inspires people to help total strangers. Most people have experienced this phenomenon: I can't count the number of people who have fed and housed me over the years, helped me find cool places in their cities, or given me free advice about accomplishing things. So in this spirit I am going to try to set up a teacher network based on D.I.Y. punk ideals. I do not have any definite plans for how this will all work, but I am basically looking for three types of people: 1) current educators who think and teach progressively and are willing to help others do the same; 2) people who are considering teaching as a future or presently study education; and 3) current students who want to help influence the outlook of new teachers.

My concept is pretty simple: I want to encourage inspired punk people to go into teaching. Existing teachers are a great resource for

new or potential teachers. Current students are an essential source of feedback and experience for people like me who already teach and haven't been in high school since the eighties. I want to help link people up and foster communication on the subject of education. So if you are interested in helping create or being a part of such a network, drop me a line at: PO Box 395/ Huntington, NY 11743. I'll send you an initial questionnaire which will help shape my initial working vi-

Although many of my experiences may seem harsh and disheartening, I have to assert that teaching is a revelation for me. I feel overwhelmed and tired and anxious and... fulfilled. I truly believe that I am having an impact on my world. If enough people get involved, this is the revolution. I do not know if I am actually changing anything, so I offer no guarantees. But as far as I can tell, throwing molotov cocktails hasn't worked too well so far.

I spent the summer of '96 traversing the left hand side of America in search of deviants and miscreants. revolutionaries and visionaries. My wanderings lead me to several conventions of the rabidly unconventional. Here's a brief rundown on some of the happenings.

Sometime early in the summer I cruised up to Washington for the Olympia Cooperative Circus. Held at Evergreen University over a long weekend, the fest was the perfect kick off for a summer of adventure. There were an array of worthy workshops with topics like "Black Autonomy." "Culture Jamming and Media Resistance" and "History of Anarchism." I participated in a two hour discussion on the "Future of Capitalism." Facilitated by a pair of radical Evergreen

a pair of radical Evergreen Profs, the discourse on dogeat-dogism was captivating and inspired.

The fest organizers also arranged a couple of underground film screenings, a dance party and a great outdoor show with Seattle's TCHKUNG! and eco-folky Casey Neill. TCHKUNG! rock out in a tribal percussive way, while Casey does stripped down acoustic tuneage. Both are brilliant,

pissed, and political.
The Free Arcata Fest was a couple weeks after the Olympia shindig. Arcata is a tiny Nor Cal college town with good bookstores, cafes with soy milk, and an anarchist city council member. The three day event brought a hundred and fifty system haters together to party, share food, network, and dialogue.

I took part in a "Men's Circle" that was too brief and at times too stupid, but still forced me to confront some aspects of my sexism. Subjects like pirate radio and alternative energy were covered in other workshops. Sake, a four piece from Eureka, CA, turned in a potent performance at an otherwise lackluster gig. Their crusty HC with violin (!) is leagues beyond most of the rote crap out there. A rave collective called Semi Permanent Autonomous Zone threw a techno party on the beach. A bunch of us went to another beach—a gorgeous rocky inlet surrounded by high cliffs—and swapped tales under the full moon.

A huge thanks must go to the folks in Olympia and Arcata who made these wonderful celebrations

of dissent possible.

San Francisco Food Not Bombs presented an all day **Radical Video** Fest in early June. Artists Television Access, a SF based underground film/video resource center, provided the venue. FNB put together a shitload of videos intended to "rekindle the burned out radicalism of old time lefties and awaken a new militant political consciousness among apathetic hipsters." Fest attendees were treated to some gems of hipsters." Fest attendees were treated to some gems of subterranean cinema. Subject matter ranged from the cop clampdown suffered by FNB to tenant organizing in urban housing projects.

The highlight had to be the footage of 1990's

squatter riots in Berlin. After the wall crumbled in '89 a horde of German squatters took over an entire block of abandoned apartment buildings. An epic four day showdown occurred when a few thousand riot cops armed with helicopters, armored personnel carriers, and water cannons decided to evict the autonomists.

The apocalyptic images were awe jaw dropping: an army of stormtrooper style riot police besiege a row of dull gray, Soviet-bloc apartment housing while ski masked squatters hurl molotovs and bricks at the attackers. After several attempts an autonomist scores a direct hit—a cop is in flames! His fellow cops pat him out and hose him down as a barrage of bricks rains down upon them. Copters buzz the heads of squatters massed on a roof. Overturned cars burn slowly as the police launch another offensive. The video ends as the camera pans over an vacant squat room and an arsenal of unused molotovs, bricks, and rocks. The squatters put up a valiant but ultimately unsuccessful resistance to the forces bent on depriving them of housing and community.

Late June found this intrepid scribe in Eugene, Oregon for the Resist and Exist Punk Gathering. Hundreds of young people who've latched onto the music and aesthetics of the 80's anarcho punk move-ment flocked to Eugene for Resist and Exist. Unfortunately, it seems few of them are familiar with the sentiments of CRASS, Conflict, Subhumans, et al, because they turned the event into an utter disaster characterized by massive alcohol consumption and rampant assholism.

Noting the wackness of the scene my pals and I bailed on America and headed for Cascadia Free State. Located in Oregon's Willamette National Forest, Cascadia was liberated territory where freedom seekers could escape both the stan-

dards of the status quo and the idiocy of teenage "anar-chist" scum punks. The Free State was founded in Sept. 95 by radical enviros and eco anarchos defending the wilderness against a rape and pillage logging plan. When

logging threatened an environmentally sensitive chunk of old growth forest activists barricaded the logging road and set up a deep woods squat. They lived in tents and teepees, hosted tours of the endangered ancient woodlands,

constructed dozens of roadblocks, and maintained an eleven month vigil to defend the land. In the process they formed a functional community with a minimum of hierarchy. And in the end the Cascadians won,



drawing national media attention and forcing the Clinton administration to amend it's "kill 'em all" forest policy.

I spent the fourth of July in the Autonomous Zone in the shade of the ancient conifirs happy to be out of America and pleased to be part of the struggle. Long live Cascadia.

Towards the end of July I swung by 924 Gilman for a day of the **D.I.Y. Fest**. The gathering focused the standard HC/Punk D.I.Y. stuff: 'zines, records, gigs, etc. It was a conference style event with people discussing the fine points of D.I.Y.-dom in roundtable fashion. I sat in on the "Doing Shows" and "D.I.Y. Business" workshops and found the banter enthusiastic, intelligent, and well mediated.

The conference brought forth a bunch of issues that have been rattling around in my noggin for some time now: Does the world need another thousand pieces of atmosphere damaging plastic? At what cost to the Earth do we embark on our voyages towards self publishing nirvana? What about touring the globe in ozone destroying dinosaurs? Is any of this HC/Punk shit even relevant or is it just ego stroking as the world burns?

I don't know.

I missed the Active Resistance Counter-Convention due to my roadie duties, but I hear the Chicago conference of radical politicos was definitely the summer's highlight. Seems I missed out on some charged demos, a big Criti-

cal Mass bike ride, networking and communication, etc. etc. etc.

Part I—Connection

Part I—Connection
I have been working on rainforest issues for several years, and at full throttle for the past two or three years. Lately I've realized people in the movement generally share a sense of spirituality totally alien from Judeo-Christian thought, but rather an earth-based force. I am neither traditionally religious nor do I have any notion of spirituality. I do this kind of work out of a sense of justice and the need to preserve the natural world because of the life it supports, not because some intangible force is guiding me. My work takes place behind a computer or in meetings on college campuses, or on the street in an American city. Though I've devoted my life to save the endangered land, animals, and peoples of the planet. I've never had much of a connection to these things. I'm full of passion and excitement, but pretty soulless. I suppose.

Yesterday I got back from spending eight days in the Costa Rican rainforest—an experience that altered the way I look at many things and gave me a basis for my passion. A2 Canadians and Americana

altered the way I look at many things and gave me a basis for my passion. 42 Canadians and Americans affiliated with Rainforest Action Network embarked on a trip to see what they're fighting for. The trip was well organized and cheap.

One of the first days was spent hiking from 6:30 AM until 5 PM straight up a mountain. On the way, we ate coconuts, mangos, guava, bananas, lemons, papaya, oranges, and several other fruits which were growing naturally on the edge of the trail. Beans, nuts, potatoes, and rice are also native to the Costa Rican rainforests. The guide of our small group, Marissio, was a 21 year old member of the Beri Beri tribe and told us about medicinal plants of the forest. I used plants which repel insects, relieve muscular pain, and provide endurance, among other things. We stayed with Marissio's family in a valley right next to a huge waterfall. My belly ached for two days there. Marissio brewed a tea for me made of the manzanillo tree. It tasted really good, but more amazingly, halfway through the drink, my stomach felt great!

Marissio's family is building the Rainforest Education Center which will host other groups doing research. During construction, Albino, the 45 year-old father, fell off the roof. He broke 5 ribs and went to the doctor for the first time in his life. He was carried on a board eleven miles to the nearest road which is, itself, barely passable by 4 wheel drive vehicle. This place is extremely remote. They had never seen a white person until 3 years earlier. Until that time they had no concept of western medicine at all. The forest is both supermarket and hospital for the people, and even provides clothing for some. Makes you think about our excesses.

Part II—Sustainability

I learned a lot from Marissio and his family, but never thought of them as "noble savages," many people think of indigenous people or people in so-called third world countries. They are people just like you and me. They are happy with their lifestyle—probably happier than we are with ours. But the teenage kids were really fascinated by our cameras and tape players and other little machines they'd seldom seen. Imagine a life without cars and running water and TV and electricity and refrigeration. A life without punk shows and Marshall amps and *HeartattaCk*-magazine and the latest Shitkickerz 7". Could you live like that? Can you even imagine it?

For nearly all of us, this is impossible to imagine and an undesirable lifestyle, but it is the ultimate in sustainability. Sustainability is a word kicked around by activists and industry alike, and has lost much of its meaning as a result. Certainly living without the things I listed is sustainable, but is it necessary to sacrifice all of it? I don't know. Almost everything we buy was produced in a polluting factory no matter how seemingly righteous it is—anything from tofu to CRASS records.

thought it was for 5.5 billion For years I've impossible people to live sustainably; yet it possible for small communities to live that way. I still think that pretty true, but so much can be done to our infrastructure to make the whole of ociety more sustainable. Solar, wind, and

low-impact hydroelectric power. A shift from virgin timber to recycled, kenaf, hemp, or agricultural waste paper. Solar or electric transportation. Recycled materials in road building. Taxing polluters instead of sub-sidizing them. Vegetarian or vegan diets. Adobe, rammed earth, or strawbale construction. An end to monocrop, chemical-based agriculture. You get the pic-

I am not a capitalist, but none of these changes would require the dismantling of capitalism to work. In fact, I look to industry to lead the way for sustainability. Paul Hawken has written an excellent book entitled The Ecology of Commerce which calls for a complete reversal in the way corporations operate and governments assist them. His main premise is that the primary function of corporations should

profit margin, but rather, contributing to society by offering a responsible product which will enrich people's lives. This book is extremely good for anyone who thinks beyond the idea of a sustainable communal setting and to a sustainable society.

I don't know if a sustainable

society can spawn from capitalism or any other form of government, but I am excited about the promise of a more sustainable future and hope you will help in seeing it through by adapting your life and pushing industry through any non-violent means necessary—letter writing, boycotts, riding a bike, demonstrations, strikes, civil disobedience action, whatever.

A guy I just started working closely with was in Costa Rica and was spending an extra week there visiting sustainable agricultural projects. These are farms under the intact forest canopy which use a large variety of native species. Much more money can be made harvesting what can grow within the forest than by cutting it for cattle grazing or banana plantations. I'm anxious to hear about what he saw. On a related note, check out books on permaculture, the practice of sustainable agriculture. Bill Mollison's books are the best on the subject.

Part III—Compromised Morals

On the way into the forest we passed a small house. Marissio told me in broken English, "Careful. I kinda chuckled but he told me he was serious. Later he told me of a witch attack on his aunt where they cut her hair and would fly into her house at night as bats and then turn into rats. On the way back out, a few days later, my knee started hurting. We were approaching the witch's and I smiled at Marissio and said in broken Spanish, "La casa brujer. Es peligrosa." Within 30 seconds my knee totally froze up and I couldn't straighten or bend it. Coincidence or magic? Probably coincidence, but...

Marissio and his brother were guiding two horses. One was for another person who fell off a 15 foot cliff and screwed up his knee. One was just in case something else happened. 12 hours before this, I was having a discussion on animal rights, and told someone I would never ride a horse but didn't have a strong objection to people who do. Well, when you are 10 miles from nowhere up a steep mountain with a fucked up knee and there's a horse there, you have little choice. I felt horrible about riding the animal. No one asked her if her knee hurt. This was my first time on a horse and what a time to learn-straight down a moun-

I've never met anyone who has quite the stance I have on animal rights. For instance, I am opposed to the domestication of animals for use as pets. While they may live a more sanitary and easier life, it is not natural. Sure, I understand the threat of rampant disease if large carnivorous animals (dogs) were roaming about, but I don't think it's right to shackle an animal to prevent that. Disease and hunting are the ugly side of nature, but one that keeps it in check. I know it's extremely unpopular to say, but our planet cannot sustain 5.5 billion people and if a large percentage of the human population were wiped out, the earth surely wouldn't miss them. I'm not saying cancer and AIDS are good things. I'm just saying we've got to make major changes in lifestyle in order to even think about

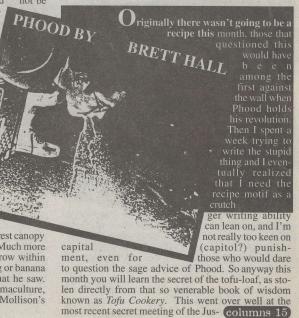
sustaining that many people.

After riding the horse, I still have the same feeling about it. I know now that if put in a jam, I would selfishly fend for myself, flushing all idealism down the toilet. That's not a pretty thought, but I sup-

pose I'm not perfect.

I just got a job at People for the Ethical Treatment of Animals (PETA) as a media representative. Don't worry, their stance on animal rights isn't as wacked out as mine! I'm in the process of moving and will write something about animals in my next column. This job comes at an odd time, as I've solely been focusing on forest and Latin American issues for the past few years and have kinda been on vegan auto pilot, not having to support any of my beliefs on animals in a while. I'm sure this column has compelled people to write and yell at me.
You can write to me at: PO Box 24202/HHI, SC 29925

and it will be forwarded. Until then...



of the Justified Order of Ancient Illuminated Seers of Greater Goleta. We munched on this while hatching nefarious plans for world domination by harnessing the power of the vegan stench ray that lays untapped in every living vegan (and you thought we cared about the animals, every new vegan only adds to the power that we will one day unleash upon the world). At this meeting we were discussing strategies to further undermine the World Advertising Cartel (WAC), whose main weapon, the commercial, only functions on those who don't pay attention to what they buy. Vegans and vegetarians, being label readers by necessity, have partial immunity to the commercial and the impulse buy that it causes. This irks WAC to no end, thus their recent attacks on us including attempted infiltration. The infiltrator was of course caught(as will they all), and then forced to listen to mosh-core and alterna-rock-masquerading-as-hardcore-bands until his brain was numbed beyond recovery. We released him to serve as an example to those who would oppose us. Of course we only tell you all this because we have such contempt for the rest of the population on this planet that even if they are aware of our plans they can do nothing to stop them. The recipe: turn to page 61 in Tofu Cook ery, there you see the final product along with the recipe in a much more readable and coherent format then any that you will ever see here. Mash 1.5 lbs of tofu as we will mash those dare to stand in opposition to us. Add 1/3 cup ketchup, red like the blood of the revolution. Now 1/3 cup soy sauce, salty like, um, like the perspiration of the revolutionary. 2 Tbsp of spicy mustard, bitter like the taste of defeat in the mouths of our opponents. 1/4 tsp black pepper and 1/4 tsp garlic powder, nothing to do with the revolution, just do it and stop asking so many questions. 1 medium onion chopped as fine as the dust that will be all to remain of our enemies after they have been pulverized. And finally a cup of bread crumbs, flaky like most revolutionaries turn out to be. Mix and place in a greased loaf pan. Bake for 45 minutes to an hour, be patient, as with the revolution the tofu loaf must also be given time.

 $\mathbf{M}_{\mathbf{y}}$ dog Attila Von Havoc died last month. The day before my 27th birthday. He had been diagnosed day before my 27th birthday. He had been diagnosed with a heart murmur and given a year to live. All the prescription drugs, special food and restriction of exercise only prolonged his life a few weeks. I raised Attila from a pup, he was almost eight years old. He was the last thing in this world I actually cared about. Now the hand of fate has stricken one more stinging blow, leaving me more bitter and disillusioned than ever. In my world view life is a struggle and we only tripped by challenging and overcoming misfortune. So rather than allow myself to be subsumed by grief I continue to push forward, for that which does not kill us makes THE END OF CIVILIZATION

and Huxley's

Brave New World

like they were proremember in 1984 how the media tried to downplay Orwell's warnings by pointing how "free America was and how none of Orwell's predictions came true. Part of the sustaining myth of America is that this is a free country where we are able to choose exactly how we wish to live our

lives. I would argue that ing of the frontier there has been only an illusion of freedom. Freedom is a myth. Freedom to choose be-tween Coke and Pepsi, Democrat and Republican, Chevy or Ford but not the real freedom to choose life without control or restriction.

Where is the freedom when all ownership of land and property is controlled by the state? Where is the freedom when at every step you are registered, 16 columns inspected, numbered, regulated, fined,

licensed, taxed, documented, photographed, finger-printed, taxed again, jailed, drafted, or executed by the state? Two thirds of the American economy is based on consumer spending. We are free in one sense, free to consume. Free to work for the man and make the system rich while spending our hard earned money on trinkets and baubles to help make us feel like individuals. Free to by and consume a "lifestyle" with all the attendant fashions, entertainment and drugs. Free to choose between a competing array of products within a controlled capitalist spectacle.

Submitted for your approval: Those who decided to pick a radical lifestyle not offered on the

systems menu.

AS WE KNOW IT

FELIX HAVOC

In the mid 1970's a character named John Africa started an organization in Philadelphia called MOVE. MOVE advocated a radical back to nature lifestyle stressing physical exercise, a raw food diet and total rejection of the system. Labeled by some as a cult and others as a terrorist organization all MOVE was doing was taking America's sustaining myth of individual and religious freedom at face value. They were active in radical politics and converted a house in Philadelphia into a commune/compound. This ran them afoul of the authorities and started a long series of confrontations with the police. MOVE members armed themselves for self defense and took up positions outside their fortified house. A standoff and shoot out ensued in which both MOVE members and police were injured. MOVE was tied up in the legal system and some of its members went underground. MOVE came back into the public eye in the early 80's when it opened another fortified house in a black middle class area of Philadelphia. This lead to another standoff with police. The standoff dragged on until the police and mayor decided to use a helicopter to drop an incendiary bomb on the roof of the MOVE compound. The fire spread quickly killing several of those inside. Still others were allegedly shot while fleeing the fire. Six adults and five children died in the conflagration. The police fired over ten thousand rounds of ammunition during the standoff. The fire department stood by while the fire spread, destroying sixty five neighboring homes and leaving over 250 people homeless. Many cited racism, since most MOVE members were black and the fire destroyed a black neighborhood.

The MOVE case is a perfect example of what happens when you try to exercise your so-called freedom in this country. I don't doubt that MOVE had some hair-brained ideas and I'm not about to join up, but I feel that they had a right to follow their ideas and beliefs and practice their lifestyle without being exterminated by the system. David Koresh and his Branch Davidians are another fine example. For certain Koresh

and his followers were "out there." However, by isolating themselves in a rural compound they were pretty intent on being left alone to practice their own brand of religion. Fearful of government oppression they armed themselves. And in a bit of self fulfilling prophecy the government decided to snuff them out. Once again with an incendiary bomb.

What makes the Davidians religious practices so insidious that they have to be exterminated? There is probably just as much child abuse, domestic violence and corruption in mainstream Christian communities as there was in Waco. The dominant society is set on preserving an economic status quo. Our so-called freedom is a myth to make us more easily controlled. Big brother doesn't need to watch us through our TV sets because we so willingly spend hours in front of them accepting his word as law.

Rather than the rule of force, coercion is implied and kept in reserve. We are responsible for our own oppression every day. We are absolutely free to choose within the constraints of the status quo. However, the police state is present and watching. As soon as we step outside the limits set in place by the system we will find ourselves investigated, spied on, and most likely jailed or killed. We live in a kinder gentler police state. Slaves so blind we cannot see our own chains. "If you want a picture of the future imagine a boot stomping on a human face forever."

Last issue I was placed on trial in this maga-

zine. I had hoped for something more Kafkaesque. I have gotten a lot of feedback on my writing in this magazine. I guess it's good to stir up a little controversy and debate. I'd like to think that the underground press is encouraging people to think, form opinions and take sides rather than be entertained by "fanzine" twaddle. I will admit to being a close minded, bitter, anti-social extremist. I'm not so sure about the charges of living in the past, rather I refuse to buy into the present. Indeed, I know that behind Kent McClard's sensitive emo guy exterior is a lurking fan of the true 80's hardcore. Next time you see him ask him about Dr. Know, Septic Death, the Misfits, Poison Idea etc. I can picture young Kent circa 1983-84. Ripped jeans, combat boots, crew cut, flannel shirt tied around the waist, home made DRI t-shirt doing a stage dive at a Dr. Know show. See you in the pit Kent.

Now that a commercialized version of punk

has moved into the mainstream it is only a matter of time before history repeats itself and commercial punk transforms into a more marketable and danceable NEW WAVE. Duran Duran and the Human League are already back together, Flock of Seagulls and Spandau Ballet will be next. It's only a matter of time before Rancid adds a keyboard player and dress up in rubber jumpsuits. NOFX will adopt Kraftwerk's "man-ma-chine" look while legions of Fat and Epitaph kids trade their baggy pants and sneakers for eye liner and neon

Fans of 80's hardcore will remember that some of the most intense and energetic thrash ever came out of Finland. The Propaganda label released scores of records, with Barrabas and others filling in the mar-Unfortunately Propaganda licensed its international distribution to German Nazi label Rock o Rama. This means that there are Finnish and German pressings of most Finnish HC classics with the German ones having fascist ties. Chris X and his BCT tape label also helped expose Finnish and other international thrash by releasing inexpensive cassette releases of demos by Terveet Kadet, Rattus etc. A brief discographical survey: For compilations there is Russia Bombs Finland, Propaganda hardcore 83, Propaganda Live and Yalta Hi life. All excellent samplers. Rattus and Terveet Kadet were probably the best known Finnish thrashers with scores of 7"s, LP's and demos. Much of this stuff is reissued on CD, and TK are still at it. Both bands got progressively more metal influenced but the early stuff is raw punk and thrash. My favorites are Riistetyt and Kaaos. Totally out of control raging thrash hardcore. Riistetyt's Skitsofrenia is awesome. Kaaos has had much of their material re-issued on CD by Lost and Found if you are willing to support that business. Also out are two 7"s on Finland's fight records of material from 83 and 85. Appendix were another great band, thrash mixed with some more melodic hardcore. Another favorite is the Bastards with two LPs Insane World and Siberian Hardcore. More obscure but worth checking out are bands like Lama, Varaus, Tampere SS, Maho Neitsyt, Poliisvaltio, Destruktions, and a little later Melakka and Sorto. Even Today bands like Rajoitus, Selfish and Odeema carry on the raging Finnish thrash

P_{art I} **Guest Column By Gracie**

I have a huge love for hardcore. The music. The community. We are developing a complete culture and community apart from mainstream society. We have our own traditions. Our own mannerisms. Even our own dialect and at times language. We are a culture apart from anything else this country or world has seen before. I'm talking about hardcore. The development of a network. A family of people all over this world. We are so lucky to be a part of something so incredible. Something with so much potential. Something we have an actual say in. We are making the rules for ourselves. Right now I think a lot of people are trying to decide who's responsibility it is to decide what is right or wrong and to 'punish." I think the only way to keep us, as a community, safe is to take things into our own hands. Learn to deal with abusers and oppressors ourselves. And to acknowledge where we are being abusive and oppressive. It is our responsibility as individuals to take responsibility of situations that ity as individuals to take responsibility of situations that we find are harmful to members of our community or the community as a whole. Not for us to say that one person should take the responsibility. We have to stop pawning it off onto someone else. Because if we all did our part then we wouldn't need that person would

we? We shouldn't be so selfish as to think that we have no say in what goes on in our community or how to keep our community safe. Just to keep us safe/well hidden under a blanket of apathy. It has made me sick to see such a lack of support. We must stop turning situations into issues and we have done and are still doing that. Not that I have the answers. I only have ideas. I know that dialogue is a good thing but when do we start doing something to help the abusers and oppressors and the survivors as well? And what kind of action and communication is the right one? We need to take things into our own hands but finding out how to deal with them is the toughest part. Which of us is willing to take it upon themselves? Shouldn't we all? Part II—What to do when someone you know has been raped

Rape affects all women and all men. You may not know it until someone you know has been raped. Then, you might start asking yourself questions about how to deal with your friend. How to help her or him through it. You have a vital role to play in your friend's recovery. Since rape is an act of power and control that is meant to humiliate and degrade the person violated, the survivors recovery involves regaining control. Your role as a support person is to help the survivor regain control over her or his life. Encourage the survivor to claim the label of survivor instead of victim. It is the first step in regaining control over ones life. It is a tool of empowerment.

How might the survivor feel?

A rape survivor may feel any or all of the following:

Anger at the rapist(s), or herself/himself

· Loss of control over life itself, as though she/he might be going "crazy

• Humiliation, degradation, depression

Guilt, shame, and/or responsibility for the rape and for the reactions of others Fear of being blamed for the rape, and/or

that the rapist will return

 Confusion, feeling as though previously held values and expectations no longer hold true

How might the survivor behave?

• Expressive: crying, yelling, shaking, anger, and so on. Anger may be directed at you since you are close to the survivor

Appearing externally controlled: calm, pulled together, emotionless, able to easily assimilate the rape experience into daily life

Appearing withdrawn or using other cop-

ing mechanisms
• Trouble sleeping or having nightmares
How might I feel?

Pain, sorrow, disgust, or self-blame

Sympathy for the survivor

· Anger at the rapist(s), wanting revenge against the rapist(s)

· Preoccupation with the sexual aspects of the rape; seeing the rape as sex, not violence

• Protectiveness toward the survivor

Impatience with the recovery process

What can I do to help?

· Believe the survivor's talk about the rape experience and how it feels to be victimized by the rapist(s)

· Do no take control of the situation yourself. Remember, the survivor has been robbed of all sense of control over her/his life. Making decisions, no matter how minor (such as choosing to stand or sit while talking with you) will help the rape survivor regain a sense of empowerment and self-determination

· Accept the survivor's reactions, whatever they may be. State that these feelings are normal. Be reassuring and remind the survivor that the recovery process will take time.

Focus on the survivors present condition and emotions. Don't ignore your own feelings, but avoid allowing these emotions to take priority over those of the survivor.

· Be aware that focusing only on the sexual aspect of the rape may further traumatize the survivor.

• Don't blame the survivor for the rape. Whatever she/

he did to survive succeeded.

Give the survivor time to feel comfortable in discussing the rape and present thoughts and feelings. Don't push the survivor to talk.

Understand that it may take weeks, months, or years

for the survivor to integrate the rape into her/his life experience and further the recovery process

Keep in mind that you are not a counselor and you might feel overwhelmed. Don't hesitate to seek help from a rape crisis center, a counselor, or a friend. What can I do about my feelings?

Acknowledge your feelings and allow yourself to work through them.

Educate yourself about sexual assault by attending rape education and prevention workshops, reading books, and contacting a local rape crisis center.

Confront sexism and other forms of oppression. Confront sexist language and rape jokes and help in changing attitudes that allow the rape culture we live

Take a women's studies class.

· Volunteer in an agency that works to stop sexual assault and other forms of violence against women.

This article was/is intended to give information to those who need it but are often passed up. Too many times do we find ourselves complaining about there not being any supportive people around us. If the people around us had the information they needed to be supportive then they would probably be capable of supporting us better. I would love to see a bunch of articles like this. Articles that help those who need to be supportive or who need to be called on their shit or who need a starting point from which to create a space for themselves for learning and sharing. I am so into learning and teaching each other what we know. What I know. I want to share all the information I have available to me. This article was written with the help of the OSU rape and prevention program (614)292-0479/ 408 Ohio Union/1739 North High Street/Columbus, OH 43201/The Ohio State University. Thank you and I hope this information was of help to you.

I saw a lot of movies this summer and did some traveling. I thought I'd give a brief review on all the films I saw in the theater. My first movie of the summer was Dead Man, a Jim Jarmusch film starring Johnny Depp. Dead Man has been described as a surreal western and I would have to agree. Certain events in the film seem far fetched at times but Dead Man still gives the viewer one of the most accurate portrayals of the old west. Dead Man touches on topics a John Wayne movie never addressed such as racism, genocide and the killing of buffalo to near extinction. One such shows all the passengers from a train car shooting at a herd of Buffalo for entertainment. Neil Young performs the score and Iggy Pop and Lance Hendikson co-star. Jarmusch makes up for Night on Earth with this film. Movie Reviews saw a lot of movies this summer and did Steve Quinlan

Earth with this film.

The second movie I saw this summer was Welcome to the Dollhouse. The film is about a girl named Missy Weiner, nickname: "Weinerdog" and hel awful experiences in the seventh grade. Welcome to the Dollhouse had a good story that most of us can identify with. Missy falls for the unattainable boy, she has no friends and everybody makes fun of her. The film also has a strange recurring event when one of Missy's classmates threatens to rape her after school everyday. It gets even stranger when Missy befriends him. Weird things aside this move is well worth seeing.

After two good movies I needed to see some trash so I went to see <u>Independence Day</u>. I bought into all the hype and got excited about seeing this film. I was horribly disappointed though. The film had an overly patriotic theme, a lame plot and bad lines. The preview for the new version of Star Wars was better.

Shortly after seeing Independence Day I went on tour with my friend's band and one of the vans broke down in San Bernadino. We had twenty-four hours to kill until the van was fixed so to kill time me and a couple other guys paid three dollars to see The Cable Guy and Dragonheart. The Cable Guy was my first Jim Carrey movie and I couldn't understand the big fuss about him. I didn't find him all that funny. The movie was okay for what it was though. Dragonheart was worse than Independence Day if anyone can believe that. I don't even want to begin on how bad that film was. Sean Connery must be hurting for a paycheck to do crap like that. The movie had one redeeming quality though, the man who played the evil prince was a good actor, too bad the same couldn't be said about the protagonist.

The van got fixed and after an exhausting two weeks on the road I ended up in New York city alone. Not knowing anyone there or what to do I went and saw Trainspotting, the best movie I saw this summer. It was about friends, heroin, prison and AIDS. The story is well told, and this may sound weird considering the subject matter, but I left the theater feeling good. A lot of critics bag on the movie and criticize the middle for being too slow but I feel the pace does a good job of reflecting the change in Renton's lifestyle. Go see this movie.

After New York I ended up on the opposite coast in Arcata, California visiting a friend. He worked at a theater there and he took me to see Joe's Apartment. The movie stars the kid who used to be in the syndicated television sitcom My Secret Identity the show about the teen-age boy who could float and run fast. Anyway, in this movie he played a hip slacker type guy who moves into an apartment with a bunch of talking roaches. The movie was interesting for the first thirty minutes then it got old, luckily it was only 70 minutes long though. Good special effects.

I went to my hometown of Fairfield, California after I left Arcata and while I was there I saw Stealing Beauty and Escape From LA. Stealing Beauty is a Bernardo Bertolucci film starring Liv Tyler. story is about an American girl trying to find her father and who lost her virginity in Italy. It was a well told story with good cinematography and an excellent location. I enjoyed this movie better than Last Tango in Paris which is supposed to be Bertolluci's best. case anyone was wondering nothing crazy like the girl (Liv Tyler) losing her virginity to her father happens.

<u>Escape From LA</u> was not as enjoyable as

Stealing Beauty. It was badly made action film, Escape From New York was a lot better. I can't give a complete story line on this film since the power went out while I was watching it, but I'm sure Snake lived. One might want to see this if it's hot outside and it gets boring staying inside the house. After Escape From LA I saw Trainspotting again with my girlfriend in Stockton. It was still good. Right before I typed this I saw <u>Basquiat</u> and it was very good except for the ending. David Bowie's acting skills surprised me, Warhol was my favorite character in the film. This was a good film to end the summer with. There were still more films I wanted to see but due to lack of time and money I never got a chance.

In the last issue of HaC Nikk Fitt wrote "The best thing you can do is care. CARE. C-A-R-E" and, "It goes beyond belonging to the ISO, the RCP and the SWP." Fuck you Nikk, caring isn't going to stop my boss from exploiting me or the government from passing repressive laws. The only thing that will would be a massive working class movement. You sound like a fucking hippie and if you want I'll give you a map to the Haight. You need to shut up and stick to things you

know like drawing anarchy symbols on your clothes. Siusan Moffett, I wrote you but the letters to the Jarvis Street address were all returned. Write me at: 510 Page Street #2/San Francisco, CA 94117. My permanent address where I can always be reached is 2348 Tern Court/Fairfield, CA 94533. Anyone else feel free to write also.

Guest Column By Shadow

 $\overline{\Gamma}_{
m he}$ recent attacks on the World Trade Center and the Oklahoma Federal Building are exactly the type of tactics one would expect from organizations such as the PLO, Hamas, or the Islamic Jihad. We have

as the PLO, Hamas, or the Islamic Jihad. We have learned to expect such occurrences from the under developed 3rd world minds, within the underdeveloped 3rd world nations.

There remain those within our own country who would have us believe that our nation, government, and political system are no different from the systems characteristic of the Middle East or Latin America. Those individuals, I would simply refer to the United States Constitution and its 26 Amendments. Amendments.

Ours is a system developed to ensure that no one branch of the government accumulates too much power, that issues of public columns 17

policy and welfare are given primary consideration, and that each individual is empowered with the equal authority to compel change.

Each one of us must accept responsibility for the successful operation and progression of our system. We must demand absolute intolerance for those who display such blatant disrespect for this (text taken from One Life Crew LP) system.

I don't even know where to begin. I can't believe that anyone in the hardcore scene would put out such shit. What was Tony thinking, what is One Life Crew thinking. When I saw this poster I wasn't sure whether I wanted to laugh hysterically or just burn

ti. It's so wrong. Fuck, I really don't know where to begin. I guess I'll just go paragraph by paragraph.

Paragraph I: The Oklahoma Federal Building was blown up by white guys, not the PLO, not the Islamic Jihad, and believe it or not no one in Hamas was involved. Now don't get me wrong, I realize they weren't directly blaming this event on Palestinians or Muslims, they only implied that brown skinned middle easterners are the scourge of the earth. The groups they forgot to mention were the Israeli military, that rou-tinely kills Palestinian children for throwing rocks, the CIA, that routinely topples and disrupts foreign governments (Gingrich and his cronies recently upped their funding with the goal of overthrowing the Iranian government). Where were the LAPD in the mix, where were the US officials that killed 300,000 Iraqis for oil. Where were the US businessmen paying Latin American women pennies for making our designer fashions. Where are the ATT executives laying of 40,000 workers to increase profitability. They blame violence on "underdeveloped Third World minds" but they forget to mention that everything happening in the so called Third World has, or is, happening here. We are no more civilized. We are just wealthier.

Paragraph 2: In this paragraph of intellectual genius the author refers us to the Constitu-

tion and it's amendments. This Constitution still doesn't guarantee freedom of sexuality. It still doesn't give us any type of real participatory democracy. It ensures that capitalists can exploit, but for the long-est time it didn't even allow African Americans or women the vote. It's funny that in this country we try to disguise the ruling class with labels such as democrat and republican and we disguise the inaccessibility of decision making with terms like democracy. In many countries they don't bother with such charades. While it's true that many countries in Latin America and the middle east have more dictatorial governments than the US, it's also true that those countries, like the US, are ruled by the same people, power hungry businessmen. To top it off, the decisions in a lot of Latin American countries emanate from US business and government interests. Look at El Salvador and Nicaragua. Look at Panama. Look anywhere. We have invaded Haiti some 30 times since they declared independence. The US government crushed the popular revolution in Chile, propping up Pinochet, who then killed tens of thousands of people.

Paragraph 3: Bullshit. Issues of welfare and public policy are not given primary consideration. Look at the record. They want to slash welfare right They ditched health care, an issue that won Clinton the presidency when he promised it for all. If they care so fucking much about public policy why don't they increase the minimum wage? They habitually capitulate to business interests over popular interests. Why were we in Vietnam? It wasn't because the majority of people in the US voted to kill almost two million Vietnamese. It was because it made defense contractors rich. Why does Congress increase Pentagon budgets over education or housing budgets? Why are the politicians spending more on prisons than on job training programs? Also, this one branch of power shit, what is that. The branches of "power" don't matter, they're attached to the same beast. The executive branch comes from the same group of wealthy people as does the legislative. The two combined appoint the judicial.

Paragraph 4: Our responsibilities are different. The responsibility of the ruling class, i.e. the owners of US industry, is to perpetuate this system that guarantees economic inequality, not just for people in the US, but for the whole world. Their job is to keep the profits flowing at whatever cost. The responsibil-18 columns ity of the rest of us, i.e. the working

class, is to overthrow the ruling class. Currently we have a system that creates wealth for the few. We need a system that meets the needs of the many. Just think about the enormous resources that go into producing weapons, the factories, the mines, the technology. Imagine if we took those resources and build homes for the homeless. US businesses are more productive than they've ever been. The stock market has broken record after record. We live in the strongest, most pro-ductive, and wealthiest nation in he world yet we have the biggest disparity of wealth of any western country. Why? Because the wealth is not going to us, it's going to them. We produce it, they steal it. That is criminal.

Lastly I'd like to say a little about the lyrics of One Life Crew. They sing about kicking immigrants out of the US. Skrewdriver sang about kicking immigrants out of Great Britain. The German Nazi's whipped up anti-immigrant hysteria. Right wing thugs everywhere target immigrants, they're easy scapegoats. Another aspect of One Life Crew's lyrics is that they glorify violence. They sing about fighting instead of slam-dancing. It's interesting that they talk about kicking immigrants, a group which is largely brown skinned, out of the US and talk about beating up people for no better reason than they aren't as tough or they're punks, yet, in one song, they still try to convince people that they're not prejudiced or racist. Fuck them. Fuck Victory records for putting this out. I will never buy anything from Victory again. I encourage bands that are currently on that label to forgo supporting someone that would support such fucked up nationalism.

here are lots of things happening in my life things which don't always make a whole lot of sense to me. But with the prison bureaucracy being they're not really surprising. Trying to make sense out of what the

CAMPBELL and make sure we're going to be actually living where we say There's usually no problems associated with filling these out—the prisoner just puts down their last address, or one for their family or friends. The parole people check it out, and either approve, or deny the plans. Well, I got my parole plans sent to me about six weeks ago, and since I don't have any plans, I sent them back to them blank. They sent them to me again, and I filled them out for my friend's house in Colorado, telling them I planned to live in Colorado and work there with my old cellmate. They denied that request; I have to stay within the state. So I sent the plans back again, filled out with the primary address being that of the Director of the Corrections Dept., and the alternate address given was Bill Clinton's. If they won't accept the plans I have, I have nowhere to go. Now the burden is on the prison to find me somewhere to live, most likely a halfway house, and they're like a prison in themselves. No word yet on where they'll be placing me, but most likely it'll be somewhere I'll dread living.

RON

Yeah, I'm getting released soon. It's something that you want to hurry up and get here, and yet seems forever, even if you've been locked up for years. Nobody really wants to talk about things like that, not with someone who's short, because it serves as a reminder of what kind of time they've got left. Prisoners with less than six months left are ex-

cited and perky, filled with the stories and plans of what they're going to do once they're out... and others don't want to hear it. I can't tell you who is worse—the prisoner who just came down on a fresh sentence, or the one about to go home. They're both full of questions and energy, and will drive everyone around them crazy

Take Mike, for instance. Here's a guy who gets out three weeks after me, and that's all he ever talks about. I try not to think about the passing days, because I've been through this before and know how it'll effect you. You start thinking about it and that's all you think about. Well, Mike's been through this all before as well, he's been in and out more than me, which is a lot! Mike talks about the beer, and the wine, the women and the partying he's going to do once he gets out. And because we're so close to each other, me in Chicago, and him going to Cicero, he wants me to meet him at the station when he gets in, with a bottle of wine I don't even drink wine, but he wants this banana stuff. I call him "Sneaky Pete" just for this reason.

One thing that lacks in a lot of prisons I've been in is some type of book listing resources available to prisoners after release. I know they're out there, because I've seen them before. The ACLU National Prison Project puts one out, as does the Chicago area United Way. In these books, people getting out of prison who have needs for services like housing, clothes, food, or work can get help. In Illinois, they have a program called PreStart, which is supposed to be a two week program for people getting out, which is mandatory, and to help them prepare for getting back into society. From the things I've seen, they give you pointers on filling out a resume, job application forms, and getting things like S.S.I., or welfare. Big help, huh? What about a resource list that gives addresses for clothes, etc? I sent the assistant warden a copy of one I found somewhere else, and suggested they use it for their program. Of course, I got no response

Prison really does little to prepare the people getting released, and there are a lot of prisoners who haven't got the time or skills to go out there and find a lot of the things that could benefit them. I think if these organizations that help prisoners would make an effort to get information on their services to the prisoners themselves, there just might be one or two ex-prisoners out on the streets desperately trying to survive, panicking because they don't know where to turn to. a majority of released prisoners usually end up right back in here. So, I have to wonder if the state doesn't know what it's doing after all? After all, aren't we the dregs of society? The bureaucrats would be out of a job without prisoners to watch over, so their best interests are served by keeping the flow going.

Me, I want no part of it. They'll never get

me again, because all of the destructive things I used to do to myself aren't happening anymore. I'm on a mission to help myself now, and my community, using the knowledge I've picked up from 13 years in prisons,

and on the streets of Chicago from the age of 13.

Peace, Love, and Freedom to you all.

Ron Campbell #N-30537/PO Box 900/Ina, IL 62846

Nate Wilson

was going to use this column to do a four diary, but I lost my diary, so instead I thought I would vent some frustration from a tour that one of my bands. Devoid of Faith, did with Drop Dead and England's Suffer. We only did about 10 days of the tour because I own and operate my own store, and even though I am lucky enough to have an understanding partner who would look our for the store while I was gone. I couldn't be away for too long. The great thing about touring is meeting tons great. People who put up a group of 13 people are fucking great!! One of the gripes I had on the road night after night, day

after day, was eating! I now have a very strong belief that people who promote shows should also have the common sense to feed a touring band. Most hardcore

Do Or Die!

punk bands I know are playing shows for gas money and tolls, we usually don't make enough to eat also. Usually bands end up losing money!! On our 10 day extravaganza we lost about \$60 plus what each member of the band had to spend out of his own pocket to eat food during the course of the trip. I love to play shows and I think to all the members in my band it's worth paying out of their own pockets to get a meal, but promoters need to start doing more than giving a band gas money, especially when that band is on the road!! I have the utmost respect and remember those people most who went out of their way to prepare a meal for us. Thanks.

The only really bad experiences I had on the road were getting paid \$10 for 3 bands in Washington D.C. because the promoter (Chris of the Suspects) did not flyer the show and decided to not even show up. I mean, come on, what kind of dick does not show up to a D.I.Y. punk gig that he booked. And to have to split 10 bucks between 3 bands (1 European)? This motherfucker needs to get a wake-up call!! The only other nightmare I experienced was Drop Dead's van breaking down in Virginia. The transmission went out the day after our huge payment of \$10, and I'm sure that it cost between \$800-\$1200 to fix. At this point of the tour we had to leave to come back up north, while the members of Suffer and Drop Dead stayed at Adrian Spitboy's pad!! Like I said, people are usually very kind to touring bands.

Another thing I need to get off my chest is a problem I have with people judging other people at shows. I'm human too, and judge people often myself, but so many punks are so closed minded and won't talk to those who don't have the same uniform on (all black clothes with patches and buttons and crazy hair). Our drummer is a metalhead with long hair, etc... but he sleeps on the floor right next to the rest of us, eats the same shit, and had a blast!! I heard a number of under-the-breath comments about him, such as "uh oh, another metal drummer," "look at the hair on him," etc. I think a lot of people avoided talking to the guy and alienated him because of the way he looks! To me, this is bullshit and not what the punk/hardcore culture is about. It just proved to me that within our punk rock D.I.Y. society there are the same stupid problems that the society we are supposedly fighting has. I'm sick of all the punk rock uniforms, and judgmental fuck nuts who think because they look the part they are above the rest of us. I will never conform to the punk rock subculture. I will never get a mohawk (not that there's anything wrong with that) or wear black ripped-up clothes to please the elitists in the scene. I look "straight," and that's how I feel comfortable. All I'm saying is we should accept each other at shows, it does not matter how one looks, the important thing is that that person is supporting the same scene and D.I.Y. shit as you or I! Well, that's it for now, remember to feed a band on tour, you'll make some people very happy!! Send a stamp when writing.

Nate/c/o Monster X/32 15th Street/

Watervliet, NY 12189/USA

s a community. No doubt a comfortable though ne notion of like-minded individuals pursuing con non values, coupled together with a highly placed sens f idealism, behind a backdrop of today's declining sciety. Not only is this "community" confined to tradional local boundaries. In lat true "internationalist" ardeore perspective the

ate this idea, it seems clear that we have to give definition to the word "community." It must b

contested issue in itself (for example a simple dictionary definition often differs from the practice). However, broadly speaking, a community is generally accepted to be composed of three core characteristics that I wish to discuss.

Firstly, the members of a community should practice some form of reciprocity; whether that be mutual aid, co-operation or some form of sharing. In relation to the hardcore scene, I think this is quite clearly evident without the need to discuss this particular characteristic here.

The second core element of a community is that the relations and communications between its members should be direct, which again is quite clearly evident, with the whole hardcore scene itself arguably serving as a means of communication between its "members."

The third point is that those who compose a community must have shared beliefs and values in common with other members of the given community. In relation to the hardcore scene, this to me is quite a debatable point. Indeed, some form of a shared ideology or beliefs is a vital component of any community, but does a shared ideology actually exist within the hardcore scene? I don't think today's hardcore scene could be much more fragmented than what it is, and my own perception of hardcore would probably differ from yours, perhaps quite considerably. It goes without saying that it would be impossible to base an ideology purely in musical terms, however without some form of a corresponding ideology, it seems that is what is being ultimately suggested by those assuming the ex-

istence of a "hardcore community."

While hardcore was defiantly the main starting point and basis for the formation and creation of my own politics and beliefs, to be completely honest, I presently find that my own politics and ideology has little in common with the majority of those involved in the present hardcore scene. While I consider myself to hold strong political views and beliefs, I find that they (unfortunately) only relate to a minority of those involved in today's hardcore scene. Indeed, personally, to a large degree, my own politics and beliefs are quite separate from hardcore. Both ends only occasionally meeting. Therefore, without adopting the shared consensus majority of the other members of the "hardcore community" (whatever that may be), would I be consequently excluded from the "community" for adopting what are ultimately marginalized beliefs?

It may be argued that the straight edge scene may share a number of common values in its ideology, and could therefore constitute as a community in a greater number of respects. Yet for me, this swings full circle, since personally, straight edge is an extension of my politics and therefore I couldn't incorporate the membership of a community with those who again hold largely quite different beliefs from myself.

Perhaps by far the best example of a punk community would probably be the Crass inspired Anarcho-punk scene of the 1980s whose massive influence provoked literally hundreds of thousands of people world-wide to adopt radical politics into daily life, and who for example were responsible for the revival of the Campaign for Nuclear Disarmament (CND) movement in the early 1980s. A shared ideology was and is absolutely central, and while the popularity of the Anarcho punk scene has long since dwindled, its huge influence still persists. If comparing such a movement to today's hardcore scene, the contrast is quite apparent in terms of the existence of a community

I'm not suggesting that I would even favor the formation of a unified consensus within the hardcore scene to achieve some means of community. To a large extent, people are too diverse as individuals to consider such a possibility and I certainly wouldn't wish to carry

state. For as long as a shared consensus or ideology remains absent from the hardcore scene, I can't help but remain skeptical about continued references to a 'hardcore community.'

Moving on. I just wanted to quickly critique another expression while I'm at it! That is the continued references to being "politically correct." The way in which the term "PC" has been adopted by the left is quite striking, especially considering the evidence of the creation of the term by the right to discredit leftwing politics. I find its common adoption particularly surprising since the term is used to nullify arguments by implying that you're singularly driven by ideology rather than common sense or reason. Alarming stuff, but that's enough of that for today!

—You can email me at: r.corbridge@bradford.ac.uk or write me at PO Box 487/Bradford/BD2 4YU/England

missed writing a column for the last issue of HaC (#12). I'd meant to get something in to Kent, but I prioritized a few things in front of it. At the end of June I had just finished my finals, was struggling to get

June I had just finished my finals, was struggling to get out the Botch and Eyelid records before their respective tours, and I was ensuring a smooth transition for my move to Los Angeles for my internship at UCLA. I really wanted to write something for that issue, but to write about it now wouldn't mean as much.

There have been a lot of things going on in my life and a lot of thoughts that have been racing through my mind late at night. Over the course of this summer I have attempted to write three columns for this issue, none of which I felt satisfied with. I think that all three of the topics for those columns could have made for interesting reading, but half-way into each one I got frustrated with the way it was turning out. I am self conscious of my writing and would like to be am self conscious of my writing and would like to be able to write in an informative and entertaining manner. That was part of the problem with each of those columns. Instead of trying to write a masterpiece, I think I'll just mention what each attempted column was

The first one I wrote back at the beginning of July. I'd just been to see Refused and Snapcase twice in two days and was still feeling the effects of the interactions with Refused. This is a very inspiring band to me. I really only have had meaningful interactions with Dennis, the singer, and David, the drummer. Dennis is a very charismatic and intelligent person. I've been writing to him for about a year and receive inspiration with each letter. His personality and politics are evident in Refused, and I obtain monumental inspiration from this band. The members are politically active and knowledgeable and they use Refused as a soap-box for educating those who listen to their music. But that's just it, it's only for those who listen to their music. Well, that's the case with most bands right? Yes it is, but the reason I'm telling this story is because I don't feel that Resused will be given a fair shot within the punk and hardcore scene. Why? They just released their third album, Songs to Fan the Flames of Discontent, on Victory Records. Many people have problems with Victory. They can cite the eye for an eye preaching of Earth Crisis, the "rockstar" status of Snapcase, the one-dimension wind of Strife. dimension minded Strife, the anti-immigrant preaching O.L.C. (I'm not saying whether or not these are accurate reasons to not like these bands or Victory, they are just examples I've been exposed to) and undoubtedly for fans of *HeartattaCk*, the UPC codes on their tapes, vinyl and CDs.

What are the options then? One can go on listening to the mind-numbing boredom prevalent at the Goleta fest and countless other non-UPC fests, or one can go out on a limb and experience something a little different. I don't mean to completely attack the run-of-the-mill bands *HeartattaCk* "serves," but I know there are people out there who love those bands and won't give others a chance. Maybe you'll receive a bit of inspiration too. There are valid reasons not to support Victory, and there are plenty of reasons to appreciate small, close-knit shows, but many people cite the apathy prevalent in the "bigger" bands as a reason not to support them. I attest, finally this is not the case.

The next thing I wrote about was some things that have gone on in my life in the past couple of years. I wanted to convey my feelings on how fucked up this world is. The basic gist of the column was problems in my family, namely communication problems and the divorce of my par-columns 19



a banner for a hollow cause. I'm under no illusions about the hardcore scene. I recognized the limitations of the hardcore scene quite some time ago, which is why I believe my own politics and beliefs have surpassed those limited to the issues within hardcore boundaries. While I'm not wholly opposed to the creation of such a community, I think it important to recognize the limitations of such a community in its present ents. My family has never communicated our feelings to one another. We usually keep things inside and then let them out in less-constructive ways (as many people who know me can attest to). Well, during my parents divorce my mother and I bridged that communication problem. We were expressing our feelings to one another. I was providing support to her during the hardtimes she had with my father and she was supporting my decisions to quit school and eventually move. That was the good part. Then the fucked up part came; it came on two levels. My mom was bit by a tick and got a disease termed Ehricliosis. It put her in a coma, caused kidney and liver failure, the collapse of one lung and swelling of the gray-matter in her brain. She was supported solely by machines for quite some time and I wondered if she'd ever see the light of day again. It was painful for me because my mother was pulling out of her depression over the divorce only to be floored with a recovery that could take years. It has also been painful because for the last four months I have not been able to have a conversation with her. As far as the column went, I tried to portray how unfair the world is. It was easy to describe the events that made me feel this way, but when I attempted to expand them to the entire world I felt selfish and foolish.

The last thing I wrote about was regarding my label. A lot of people owe me money and I have begun to seriously question whether or not I'll see any of it again. There are a few small distros and such that have abandoned contact with me, but the grand-total of money owed to me at this point is \$2500. I keep putting money into the label and I wonder if I'm going to see it again. This is not an attempt to make people feel sorry for me in any way, it's just that I was won-dering if I was running my label properly. Was I let-ting people take advantage of me? When you put out smaller bands the only way to get your stuff distrib-uted is to do it on consignment. Unfortunately there are too many kids out there who will completely take advantage of that. I don't feel it is necessary to name any names at this point, but for anyone who has disributed the "What Still Holds True..." compilation 7", either Thenceforward 7", the Ochre 7", the Botch 7" or the Eyelid 7" that I have put out and has lost contact with me, it would be a refreshing surprise if you would

Mike Mowery/PHYTE Records/PO Box 14228/Santa Barbara, CA 93107

Dear Kent & HaC crew,

In regard to the question of whether or not the Goleta Fest was a success I would have to say that, in my most humble opinion, I think it was. Yes, traveling out to San Francisco to visit a friend and then driv-ing down the coast to Goleta to see three days of hardcore was an awesome experience. All the naysayers said it was too much — what with the More Than Music Fest, a supposed crust-fest in Dayton, plus Goleta, everyone thought it was too much hardcore for the average kid to endure. We did it, though, and had a blast doing it.

Disembodied and Torches to Rome stole the show, although I can't speak for Sunday seeing as how we left early. I don't normally listen to stuff in the Disembodied vein, but they were so awesome and fun to watch. Right on to the bass-player — Death to False Metal!

The turnout was impressive, however I think there very well may have been more people at the More Than Music Fest in Columbus, which reinforces my theory (not mine alone) that hardcore is bigger here in the Midwest than we realize. Also, I don't mean to offend anyone, but it seems that the Midwest hardcore scene is more stylish (yes, I know that's utterly superficial, but it's fun to talk about clothes and hair and shit like that!). Ben, who was one of my traveling companions, theorized that perhaps the thrift stores in California have been picked over one too many times by eager hipsters, and in this sense we here in the Midwest are lucky for we can still dress like members of Hoover or the Swing Kids for under two dollars

But maybe we're overanalyzing. Maybe it's simply the laid-back attitude of you kids in California, which is one thing I must commend you on. Everyone here in Ohio is so wound up all the time... sheesh... Goleta was very laid-back, very subtle, and 20 letters very fun. And I was so excited to hear that U.C.S.B. is getting a Film Studies department! Maybe I'll join the Goleta Hardcore team and become a Film Studies grad student...

On a personal note: thanks to Jamie for letting us stay at your house and for the metal flask shaped like a gas can. In the atmosphere of bombings on airplanes, that strange little object gave a few security guards at the airport something to wonder about! Sincerely, Brendan Bogosian 5185 Cleves Warsaw Pk./Cincinnati, OH. 45238

Punks:

Hardcore. Weird isn't it? Sometimes it seems as though it is an immovable object or an unstoppable force that barrels along and over the mass of confusion and normale, that strangles the life out of us. Indeed, the music, the beat, the emotions, the fire—it thrills us, rips us, tears us, shreds us, and at times it's even unexplainable how much vitality we, as hardcore punks, experience by taking a hold of its sails and going with the way it flows. And, you know, with something this vital, this amazing it's hard to imagine it with any flaw, any imbalance that would lead us to believe that the safe spaces we've created here are no more utopian than the outside world to which we've turned our rage.

I recently completed three days at the North Carolina Hardcore Fest that took place in my home town of Greenville this August. While I am pleased with its outcome and thrilled by the majority of the events that occur there, I am indeed at least a little disappointed at the blatant ignorance and selfish apathy that has taken root within this scene. You see, as one of the coordinators of this Fest it was my inclination (at the suggestion of a friend) to invite the Chicago band Race Traitor to perform at this festival. My motives were two-fold. They were: A) if they had sounded anything like their old band Hinckley, then musically they were probably very good, and B) if rumors were true, then I was almost sure that they would provide the catalyst for communication that I think this scene needed. What Race Traitor offered was just that: strong and virulent criticism of the complacency and ignorance that permeates the so-called "safe space" of hardcore—a scene dominated by neocolonial, white heterosexual males and their inherent attitude of dominance, aggression, and their denial of their roles as oppressors. tially, Race Traitor thinks that the creation of race by

an neocolonial imperialists accumulation of wealth and capital by these imperialists has contributed to the eradication, enslavement, and murder of the nonwhite, African, Asiatic, and indigenous cultures to insure the maintenance of a European dominated, racist capitalist system. They also believe that everyone who benefits from this system of death and destruction, and those who don't reject this subsequently deny their role in this (thus defending the system), are a part of racism. The issue of tolerance verses intolerance, according to Race Traitor (and myself as well) is a mute one considering the history of genocide and oppression wrought by the European considering the state of the state lonial powers upon the nonwhite cultures of the world, because to look at the issue with overbearing simplic-

ity is to ignore this history and to also, as an oppressor, deny your role in shaping capitalism's present and fu-ture. Indeed, by saying "I am not a racist" or "I do not support or benefit from racism," then you (as an oppressor) are essentially defining how the words "racist" or "oppressor" are to be interpreted. This is an action of white power over nonwhite people because the oppressor (you) have not submitted your power to steer the revolution to those the oppressor help colonize. This right, this liberty to identify the oppressor and the liberty to choose the method for eradicating him is solely that of the oppressed.

In these respects, I am sure Race Traitor (as

a band, one entity) and I share common ground. Now, for the rest of this letter I will be speaking solely from my perspective as I don't know Race Traitor's and what is left is what I consider the basis for the downfall of any community that reports to the aesthetic of revolution: the consistency of belief that the community has been enlightened to some point of perfection. And in this, the punk scene, it is truly fucked of us to assume that we are not a part of this white racist, sexist, homophobic, speciest, ageist, sizeist society, and it's even more fucked up to think that our fucking mohawks or wallet chains or fucking record collections are going to liberate OURSELVES let alone help liberate the fucking real oppressed and poor nations within this and

other countries. I think that hardcore should understand its role in the gentrification and assimilation of, and apathy and ignorance towards freedom seeking peoples of this and other countries—people who could care less that Gravity is distributed through Mordam; people who have no idea what Fuel sounds like; people who dodge bullets and cops and drugs on their way to school; people who slave in fields and sweatshops for inhumane wages in inhumane conditions. Basically, it is time for hardcore to start looking beyond the safe apathetic confines of its own mundanity. Hardcore to me was more of an outlet for articulating my rage, frustration, and emotions towards a cold, callous world where imperialism and tyranny ruled. Now, as I have become more involved, met more people, etc., my perspective is now suddenly shifting. Hardcore now to me seems more like escapism, or religion where its participants simply join a cult or help pacify some of their fears and eradicate their insecurities, all the while ignoring the outside world and the struggles oppressed people world wide are forced to live with. We've retreated into a cave and we've lost our credibility in the real revolution. Our aesthetic cannot protect and pacify us much longer.

And the NC fest pretty much proves that last statement. It's ironic, pretty funny even, that much of the "confrontation" during this fest stemmed from the fact that, essentially, those in attendance assumed that they were "okay." They assumed that their presence in hardcore meant that they were not a part of the destruction of nonwhite culture—that they weren't sexist or racist. These days, it almost means that you are. It is time for us to own up to the aesthetic that we claim to subscribe to. It doesn't make any sense for kids to be into bands with names like "400 Years" and "Torches to Rome" (who, ironically have the Zapatistas on their t-shirts; ironic considering that during their set at this same fest, their singer had visible problems with Race Traitor "glorifying the revolutions of third world countries" in a punk rock context) and be just totally ignorant or indifferent or react defensively towards the struggle for equality that 3/4 of the world are faced with by birthright. 75% of the world is locked in political struggle for power over their own lives by cir-cumstances they can't avoid. As white beneficiaries of neo-colonialists, punks can simply stop being punk when the whim hits them—punks can simply retreat into the confines of white culture when their revolu-

As people who claim to give a shit we must work in solidarity with the people we claim to want to support, we must work in solidarity, under their guidelines, through the eyes of people whose culture we exploit for band names, t-shirt and 7 cover designs, etc. If we and not as a cooler looking member of the elite, re-

pressive society that destroys us all.
You don't live in a cave; most of you don't live in prison. There is an outside world that exists around you. Ignore it at the expense of this escapist scene you hold so dear, because after the freedom and liberties of the oppressed, poor class has been reduced to ash (indeed after they have been gentrified, assimilated, and destroyed) we are definitely sure to surrender our freedoms and liberties next. Realize this.

It's becoming harder for me to relate to most punk kids. I didn't get involved in this scene to snuff out the fire of rage that burns in my heart; instead I got involved with intentions of adding fuel to this fire. feel alienated and alone in this scene—a scene that I am helping to build, yet I won't leave it, or abandon it (like members of a soon to be popular band were caught on video camera saying towards me under their breath; white power, indeed: "If you don't like America, then get the fuck out!")—instead I'll criticize it, deconstruct it, and call it on its shit. Are you safe?

-Alex/311 Lewis Street/Greenville, NC 27858 phone 919-757-0843

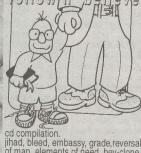
P.S.: Thanks to Mani, Brent, Dan, and Karl of Race Traitor; Kurt of Palatka; Mike of Torches to Rome; Chad from Puritan; Craig and Amanda from Virginia Beach; Dave from Arkansas; Aaron from everywhere and all the others who contributed their hearts, minds, and souls to the hardcore experience for three fun days in a small, Carolina town, sweating tears in the summer sun. I love you all. Losing "friends" never felt so good...

130 HaC— I liked your zine better when it covered hard core. Now it's a big fucking drama. — Love, Frank





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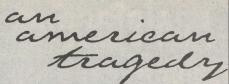
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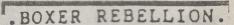
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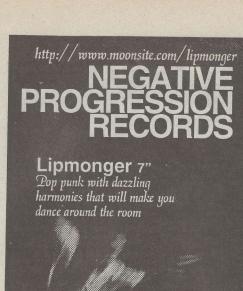


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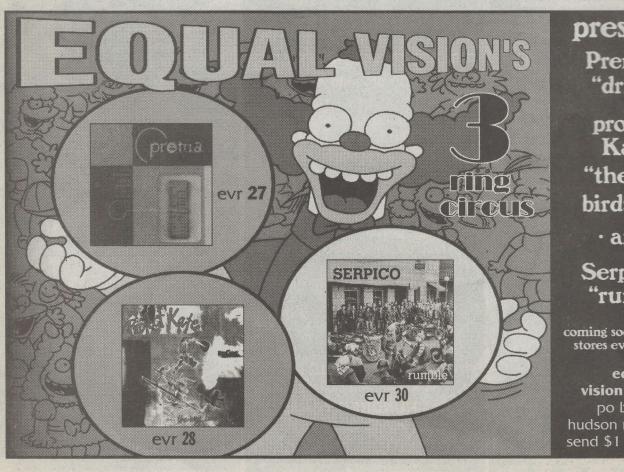
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Here you'll find detailed instructions on how to steal electricity from light poles and also how to make soda machines spit out money. Both pieces were taken from \$2am^zine\$. Also a listing of some racist quotes made by members of the Los Angeles Police Department. LK (7812 Ramsgate Dr./Knoxville, TN 37919) A MONKEY #1 8.5x5.5 12pgs. 32¢

A WISH FOR WINGS THAT WORK #2

A WISH FOR WINGS THAT WORK #2
8.5x5.5 24pg. \$1
It's the religion issue with several punks telling tales of their
early experiences with religion and their current feelings on
the topic. There is also a story about doing business with
Satan—the real deal not one of them UPC using corporations Kent is always going on about. This is a quick but
interesting read, which is sort of an accomplishment seeing how the religion topic has had mega-exposure in the
world of zines and punk rock. OB (Rt. 2 Box 212/
Bloomington Prairie, MN 55917)

ABADDON #3 4.5x5.5 36pgs.

Yeah! This one is definitely recommended. Abaddon shares facts on homelessness and where Amerika shouldn't be spending our cash flow. This issue also contains one of the better interviews I've read in a long time with a kick ass band called Endeavor. Abaddon is short and to the point. I can say that Jeffrey (Abaddon) and I share many common views on politics. Go read it! SA (12039 UNCG/Greensboro, NC 27413)

AGAINST THE GRAIN #2 8.5x5.5 20pgs. 32¢
A lot of this came off as twisted prose, and as I'm not that
excited about most poetry I didn't find this very entertaining. I suppose you might get a kick out of this if you're into
such stuff. This is self-described as a forum for political
artists and thinkers, so I guess you get the idea. There's a
bit of ALF information enclosed which looks like it was borrowed from a handout. SC (1615 Yukon St./Lakewood,
CO 80215)

ALICE IS AN ISLAND #1 5.5x8.5 40pgs. \$1 Most of this deals with sexuality (sex. sexism, stereotypes, rape...) from the perspective of one Robyn Marasco. Robyn releases a lot of anger and frustration, and also some confusion. The issue is as much about her making sense of the confusion as it is about providing information and insights for others. There was also a piece on the lottery, which was well thought out. All in all, lenjoyed most of this, and I would especially recommend this to any punk women who are in their first years of college, or to anyone that likes issue specific 'zines. KM (Smith College/Box 8438/98 Green St./Northampton, MA 01063-0100)

ALIEN #10 8.5x5.5 80pgs. \$1.50
The focus of Alien is all about mental illness issues. Witknee openly and honestly discusses her long and winding history dealing with manic depression, night terrors and panic attacks in an attempt to clarify and educate the masses in regards to the many myths surrounding mental illness. This is useful for anyone coping with their own mental illness, and for those of you who believe yourselves to be mentally "healthy" or who simply don't see any use for this type of information, get the 'zine anyway. You will learn something, and in one way or another it's totally relevant to everyone. It's not about agreeing with or relating to everything that is written, it's about trying to understand what other people in this world are going through. LK (PO Box 12262/Berkeley, CA 94712-2262)

ALWAYS PAINT THE SKY BLUE

5.5x4.25 20pgs. 32c
This is a side project of Greg who does Software zine. He
put it together in a couple of days. There is a bit of commentary on Krishna, coming from the viewpoint of someone who seems to be against religion yet considers himself
a Buddhist. Also an interview with the band Ascension. LK
(4512 Aldrich Ave. S./Minneapolis, MN 55409)

AMERICA HAS BEEN ASKING FOR IT

AWERICA HAS SEER ASKING good poetic 'zine nowadays since the mass of 'em tend to follow each other. However, this one stuck out much farther than others. The neat-o pictures of random faces and objects saved the layout. And short poems inserted in these pictures recreated emotions of fear, anger, solitude, indifference, and all those other "emo" feelings. This was actually impressive even though it was hard to read being held by one staple. SA (490 Dist. 6306 Tracy Ave/Little Rock, AR 72206-7000)

AMULET #1 8.5x5.5 26pgs. \$1.50
All your friends want to rent this hip foreign film, but you don't want to bother reading the subtitles and would be just as pleased renting Hairspray for the umpteenth time. You finally succumb to their wishes and find yourself actually having a swell time and feeling stupid for being so lazy. Kind of like <u>La Dolce Vita</u>, lots and lots of words to read, yet don't let that scare you away... there's some good stuff in there. Very light on the artsy graphics side of things. Some of this I found honest and heartfelt, other parts completely idiotic. SC (Judy Panke/AR #1/Golden Lake, ON/KOJ LXO/Canada)

ANEURYSM FANZINE #9 8.5x11 48pgs. \$1
Ads. Columns. Reviews. Interviews with Rev. Norb, Lifetime, Instil, Screw 32. And other common 'zine material.
Aneurysm looks like it's going places. This definitely has
personality and can hold its own weight. I only read the
interview with Lifetime which lagged and no finesse was
added. Aneurysm, a newsprint fanzine, shook my hand
with a solid grip. SA (3 Kendall Ct./Marlton, NJ 08053)

ANGELHEART #5 8.5x5.5 20pgs. \$2
This Finland-based zine, entirely in English, has interviews with Pille Weibel, Fierce, Enemy Soil, Juggling Jugulars, and Fragments of Hope distribution. That makes up the entirety of the content, with the exception of a short introduction. If the list of those interviewed excites you, send a couple bucks for this 'zine. LK (J-P Muikku/Kelokatu 7 as 2/80130 Joensuu/Finland)

THE ANARCHIST FREAK #3

8.5x11 16pgs. \$1
Lots of personal rants on everything from the Sex Pistols reunion to Earth First. The layout is a bit shabby in a bowling league newsletter kind of way. A couple of band interviews and a bunch of reviews round this thing off. I suppose this would keep you entertained for the length of a bus ride. Why this is only printed one-sided on full sheets of paper is beyond me. SC (33 Morningside Ln./N. Andover, MA 01845)

ANNOYANCE #10/#11

ANNOYANCE #10/#11
8.5x11/8.5x5.5 36pgs./32pgs. \$1/\$1
#10: A goody little 'zine that contains a little personal writing along with some interviews with Anti-Flag, Metroschifter, Autumn, Steady Earnest and Anthony Annoyance. The interviews are kinda silly and not too informative. There's also record and infomercial reviews as well as bits about wombats, yo-yo's and Pez. Pretty harmless stuff here. MARK • #11: I like the smaller size better than that of #10. A lot of the same type of goofly stuff as last issue, interviews this time around with Sicko and Oblivion. My favorite part was Random Thoughts where Anthony just spews little personal chunks across the page. I could do without the infomercial reviews though. Fans of wombats will probably enjoy this 'zine. MARK (83 Hillcrest Rd/Warren, NJ 07059)

ANTIDISESTABLISHMENTARIANISM #1 8.5x11 18pgs. \$1
Let's see here... if you are into reading interviews with Separate Society, Avail or Kiss it Goodbye than this 'zine may be deemed worth. If not, then there really is nothing substantial here—except for many an advertisement. DA (3116 Davis Ave./Roanoke, VA 24015)

BADASS NATION #3 8.5x5.5 40pgs. \$1.32 This is another addition to the world of self-described "joke magazines." The cover says that if you have no sense of humor or the word "fuck" offends you then you shouldn't get the 'zine. If you write you've got to use his name, not the 'zine's name. LK (Anthony Chu/1032 Goodwin Lane/West Chester, PA 19382)

BEYOND REALITY #3 8.5x5.5 48pgs. \$2 I've never really understood what the fascination with show reviews is. Unless something really amazing happened at the show, they tend to be a real drag. There are lots and lots of record and show reviews in this zine, plus interviews with Hard to Swallow, Marker, and Cracked Cop Skulls. LK (Graham/58 Richmond Road/Montpelier, Bristol/BS6 SEW/England)

BIG GEEK #4 8.5x5.5 24pgs. \$1
Brian did a lot of traveling this summer in the northeast US, and this 'zine is basically a result of those travels. He talks about social and political action, violence and its place in revolution, and a lot about different people he met and places he went while on his trip. LK (PO Box 319/Glenview, IL 60025)

BOY MECHANIC #1 8.5x5.5 40pgs. \$1
Memories about being young and going to all night skating parties. Interview with Nathan Larson of Shudder to Think. And a good article about why we should boycott Chinese products. KF (PO Box 275/Blaine, OH 43909)

BROKEN CASTE #2 8.5x5.5 32pgs. \$1
This 'zine has some good articles and is worth reading. One of the articles talks about exploitation of young children who do paper routes, which is really interesting. It comes complete with pictures of the Red Bennies, Cokleo, and Ex-ignota. I'm sure if you send these guys a stamp they'll send you their 'zine. CH (PO box 3321/Ogden, UT 84409)

BURN OUT #2 5.5x8.5 24pgs. \$1
This is another comic book style zine, though this one has no text. It takes about 30 seconds to "read" the whole thing. I like the art, and the story is decent, though extremely short of course. I like this format, but with the absence of text I think the issue needs to be much longer! KM (307 Cedar Ave. S. #4/Minneapolis, MN 55454)

BURN COLLECTOR #4 5.5x8.5 24pgs. \$1 This time around Al goes with a comic style issue...
The art isn't nearly as good as in some of the other comic 'zines I reviewed this time around, but there is more text, which makes for a slightly more engaging read. Stories about Al and his friends. Well done. KM (307 Blueridge Rd./Carrboro, NC 27510)

ECTOPIA #4 5.5x8.5 36pgs. \$2

Excellently done. Ectopia focuses on Seth Tobocman with lots of samples of his work along with an interview. The whole 'zine is put together with lots and lots of cool looking art, and the cover is hand screened; the actually reading material comes out like an insert. I looked at every page, and read almost every word. Excellent. KM (George Grinnell/RR1/ Rockwood, ON/ NOB 2KO/Canada)

BUSCANDO MANERAS #2/#3

BUSCANDO MANERAS #2/#3
8.5x11 42pps. \$4
A mi no me gusta mucho leer muchos comentarios y revistas de otros fanzines y CDs, pero este 'zine se me cayó muy bien aunque si tenia mucho comentario. Lo que más me impresionó era el editorial en la primera página porque el editor habla muy sincere de su actitud sobre el movimiento "straight edge" en la Argentina. Este 'zine esta lleno de Información sobre la sida, el tratamiento de animales y otras temas Sociales. Además, tiene muchas fotos de grupos locales y entrevistas con muchas bandas (por ejemplo: Libre Vida y XautocontrolX). TP (C.C. No. 29 Suc. Berazategui/C.P.(1884)/Buenos Aires/Argentina)

BLINK #2 8.5x11 36pgs. \$2

A little bit of a lot of things in this personal 'zine: poetry, political views, anecdotes, and lots of cut and paste... Not exactly my type of thing, due to the amount of cutesy, meaningless-to-everyone-but-the-author stuff, but she's intelligent and unpredictable. And in my experience, most anything from Canada has something good about it. DO (Janet Panke/RR#1/Golden Lake, Ont./KOJ 1X0/Canada)

BUT STILL, I'M JUST SAYIN' 8.5x11 32pgs Three pages are declicated to printing crank calls, which aren't funny, so I really don't get the point. Some reviews, interviews with Suppression Swing and Eleven Thirty Four, lots of wasted space, and show reviews. Wasted space is just the worst thing. Also a bunch of pictures. LK (PO Box 784/Huntington Beach, CA 92648)

BUTTROCK #1 5.5x4.25 16pgs. 50¢
Hmm, the introduction says that this 'zine is a "serious comedy," which I don't really understand. The only piece that was really interesting was the one about racism, I wish it was longer and expanded upon more. Also has part of an interview with Propagandhi from *Punk Planet*, reviews (of Guns n Roses, Venom, and more) and a few other rants. LK (1323 A St./Eureka, CA 95501)

CANDLES FOR GIRLS #2 8.5x11 30pgs. \$1 A cool, feminist 'zine with tons of worth rage against eating disorders and violent relationships. I really liked her pieces on Christianity and the role of women and on male responsibility in our rape culture. Good job, keep it up! DA (PO Box 2695/Madison, WI 53701-2695)

CARMEL #3 5.5x4.25 32pgs. 75c Great story called "Go Jesus Go." Thoughts on childhood memo-ries. And some reviews on good books. KF (161 South Turner/ Victoria, BC/V8V 2J9/Canada)

THE CASE HISTORY OF A MODEL #1

THE CASE HISTORY OF A NODEL #1
8.5x7 32pgs. \$1
Despite what the title suggests, this 'zine has absolutely nothing to do with models or anything like that. It's just the writings of one fellow about friendship, sex, family, money, life, and stories. It's well done. At this point it's hard for me to sit down and read an entire 'zine without getting a little restless, but this one kept my attention the entire way. I was happily surprised. LK (510 Cynthia Ave./Penndel, PA 19047-5508)

COOL MOTIF #2 5.5x4.25 28pgs. 64c
This is the second and final issue of Cool Motif because John is joining forces with the Kiddle Krash empire to create something new and big. In this 'zine there is a lengthy introduction providing information about the editor, plus movie reviews, drawings, stuff about rejection, and a bunch of reviews of records. Goodbye Cool Motif... hello Deceptacon. LK (5233 Lexington Rd./Memphis, TN 38120)

COOPERATIVA STRAIGHT EDGE LIBERTARIA

#1 8.5x5.5 8pgs. \$2
Donde vivo yo en los estados unidos, no hay muchos 'zines que he leyedo que son en la idioma español. Siempre me emociono cuando veo que la gente de Mexico, de Argentina y de todos lados en latinoamerica también quieren luchar por las ideas de straight edge. Este 'zine habla y difunde de lo que es el 'straight edge' de los derechos de los animales y los humanos. También habla del sexismo del abortin del venestariarsemontodo lo demás que ovolica. sexismo, del aborto, del vegetariamismo y todo lo demás que explica la vida "straight edge." TP (C.C.195 Suc.2/C.P.(1402)/Capital Fed-eral/Buenos Aires/Argentina)

CRYPTIC SLAUGHTER #6 8.5x5.5 62pgs. \$1.50 Heaps of words to the fill the lonely bus ride of the soul. I just adore the word heap. This thick little brick was rather pleasing to the eye and made for hours of toilestide enjoyment in my homestead. Interviews with Huasipungo. I Spy and Goodbye Blue Monday. A nice little commentary on the Seattle Girl Convention and strange trip to Berkeley. Plus heaps of hatred for Spokane, Washington. Keep on truckin... SC (PO Box 1781/Spokane, WA 99210)

DOGPRINT #7 8.5x11 56pgs. \$2

This fanzine is free in Tampa. Florida, and since it originates in New Jersey the reasoning I can think of is to target readership in other areas. But why Tampa? I went to one show in Tampa and that was about 3 or 4 years ago, and I just don't understand why you'd give out a 'zine for free there. It's not that there aren't kids there, but it just really seems odd. Dogorint is bordering on one of the bigger 'zines in the country, but to truly make it to that upper echelon of 'zines. I think it has quite a bit or work to do. For one, we must start with coverage. It almost appears as if Lenny and company decided to survey only big, mainly bad bands for his interviews and profiles. Included for interviews are The Promise Ring (bad), Good Riddance (their adjective says it all), Millencolin, Weston, Rain Still Falls, 2 Line Filler and Francisco Allegria of Matewan/Chapter Records. Of those, only Francisco is bordering on unheard of. So why do we need to continually be bombarded with the same bands over and over again? The profiles are very New Age/Network sound related and seem to be nothing more than an attempt to give bands that he couldn't interview space in his 'zine. The only band bordering on small in that group is Eyelid, and their status is debatable. I'm sorry to be picking on this 'zine because I really want to like it. I think a lot of effort went into it and I think the finished product is decent, but I see so much room for potential. That's what frustrates me. The effort and sincerity are in place, the only element left is content and display. By display I mean put a space in between reviews and justify those columns. For \$2 this 'zine is worth it, if minor improvements were made it'd be a steal. MM (PO Box 84/Suffern, NY 10901)

DO YOU WANT NEW WAVE OR DO YOU WANT THE TRUTH? #2 4.25x5.5 16pgs. 32¢
A File 13 pamphlet*zine, DYWNWODYWTT is the funniest little thing I've seen in a while. Has all sorts of fucked-up little stories about various bands... Weird. It's like inside jokes that still manage to be funny to those of us on the outside. DO (PO Box 251304/Little Rock, AR 72225)

DRAWN & QUARTERED #2 4.25x5.5 20pgs. \$1
Took me all of a minute (well, maybe not all of it) to read this thing.
Each page consists of Deep Thoughts by the author accompanied
by a picture... not much substance to this one. A little too little, but
done well enough for what it is. DO (Daryl/Box 22172/Regina,
SK/S4S 7H4/Canada)

DEREIFICATION #1 5.5x4.25 20pgs. \$1
This is quite a collegiate production. Not in terms of layout, which is quite nice and DIY, but content. There is much emphasis put on never ceasing to question all systems of thought and ethics. However Dereification quickly takes a turn into regarding nothing as sacred and proceeds to border on the offensive as it challenges PC ideas. This is okay too, but it just bugs me that it is done in such a white boy way. I'm not wild about the pompous method of conveying ideas but the humor and few poems were cool. JI (806 S. Pugh St./State College, PA 16801)

DESTROY BABYLON #4 8.5x11 68pgs. \$???
I assume that anyone who is interested in Hardline already knows about Destroy Babylon, and this review in HaC isn't really necessary. Personally, I found it a struggle to get through all of the pages of this 'zine. The writing is somewhat interesting in parts, but I can't seem to get past the Hardline mentality of there somehow being a "true path to be followed." There is an insert titled "A Call For Justice" that is essentially a manual to assassination. What the fuck. Kill the people who don't see things your way? I don't get it. The ideals of the Hardline movement in general are ones that I frequently find myself at odds with, and those focused on within this 'zine are no exception. LK (PO Box 40941/Cincinnati, OH 45240) 45240)

DIE CHAOSSTUDIE 8.5x11 8pgs. 75¢
Der echte Titel dieses Texts ist "Chaostage, der Demokratie—Test alle Jahre," weil es von einer academisches Meinung der Chaostage handelt. Am meisten war es fuer mich interessant, weil es nicht so viel ueber es wusste. Dieses Blatt war fuer ein bisschen langweilig, wenn man nicht so tief in dem Subjekt gehen will. LO (Chaos-Initiattive/c/o Wmweltzentrum/Scharnhorststr. 57/48151 Muenster/Germany)

DIET SOCIETY #4 8.5x5.5 24pgs. \$1
This 'zine is mostly all graphics and clip-art with funny political comments from the editor. It didn't take me long to get through this, but there is some really clever, fun stuff inside, I had a blast reading it. MARK (1212 E. Dallas #A15/Mc Allen, TX 78501)

DROP OUT #1 8.5x5.5 28pgs. \$1
While flipping through this, I find that pretty basic content is contained within these 28 pages. Some reviews, stuff about stealing, stories... But then I hit the most exciting entry in the 'zine, which was the stuff about sabotaging the taping of an episode of everyone's favorite Partridge child's talk show, Danny! I've always wondered if people really do that stuff, now I know. Awesome. LK (2712 Allen/Indianapolis, IN 46203)

EARSHOT WILL DESTROY PILLBOX BEAUTY

EARSHOT WILL DESTROT FILLBOX

8.5x5.5 32pgs. \$1

Not many 'zines seem to follow the path of this one. Tons of improvised rants. The writer likes to stop on certain words and play with other words that sound like the first word, thereby making the flow of writing not just a product of thought, but a product of language itself. It isn't ever very articulate but manages to express bitterness, anger, scorn, and frustration. JI (c/o Siamese Connection/27231 Tortoise St./Bonita Springs, FL 33923)

EARQUAKE #48 8.5x5.5 28pgs. 4FF
Une liste de contacts, quelques entrevues (Serpico, Bijes Zdravog
Razuma, etc.), une tonne de critiques de disques, festivals, 'zines,
etc... tout en francais. On me l'a confier a "reviewer" sur mon depart de Goleta donc je n'ai rien pu lire. Il semble etre bon. Y (Leca
Frederic/Le Menil/F-88160 Le Thillot/France)

EDIFICATION #1 8.5x7 28pgs. \$1.50
The organizational pattern of this 'zine threw me off a bit, I couldn't really tell what was going on some of the time. Once I got over that, I found some of the stuff in here to be pretty good. Lots about drinking and the importance of the Straight Edge and about vegetarianism/veganism, and an interview with Shortsight. LK (James/986 Lakewood Road North/Edmonton, Alberta/T6K 3X1/Canada)

END OF THE FRONTIER 8.5x5.5 24 pgs. 55c All about leaving a hometown behind, heading for college. It keeps my interest fairly well throughout... and while his whole "this is the last time III..." got kind of old, it probably helped him deal with it by writing it. I especially enjoyed the section on co-workers at a factory and the common bond they shared. A worthwhile glimpse at a kid's thoughts on loneliness and goodbyes. DO (717 Davis St./ Kalamazoo, MI 49007)

ENNOBLED MIND #8 5x5 60pgs. \$1

A lot of 'zines have attempted to come up with new and innovative designs for the presentation of their material, but few accomplish anything as interesting looking as Ennobled Mind. The page dimensions are interesting, with three sets of pages... how to explain? I don't know. It is just cool. The design within is equally as cool. The writing is mostly personal experiences covering everything from the Cleveland festival to interesting events that happen at one's work. KM (387 Fairwood Circle/Rochester, NY 14623)

EVERY OTHER #7 8.5x11 32pgs. \$1.50
The transcript of a speech by Jill Abbey (a woman who works in an abortion clinic) was the highlight of this 'zine for me. There were also interviews with Chokehold, Sky Falls Down, New Day Rising and Ascension that were alright. If you order this, send along a nice note. LK (1725 W. Main St./Richmond, VA 23220)

EXCOMMUNICATION #4 8.5x11 20pgs. \$1.28 Greg interviews Autonomy, Edna's Goldfish, and Litmus Green in this newest issue of *Excommunication*. There are also some reviews and a bit of commentary about punk rock/hardcore and the scene. LK (2702 Sipp Ave./Medford, NY 11763-2041)

EXILE #2 8.5x5.5 40pgs. \$1
It's the tabloid issue. I learned more about a band called the Meat Newtons than I probably wanted to know. There's a bit of environmental issues, social commentary and strange comics to keep your attention. This is also an E-Zine on the web, which is pretty neato if your some kind of computer geek. I'd like to see a little more writing by Elina, and less of this whole interview, tour diary thing going on. Oh well. SC (PO Box 25013/Los Angeles, CA 90025)

EXPOSE #2 8.5x11 52pgs. \$1

Nothing too out of the ordinary offered here. Mostly covering the hardcore scene with interviews of Envy and Dispair, music and fanzine reviews and some poorly xeroxed pictures of your highflying hardcore favorites. SC (PO Box 722/Asheboro, NC 27204-0722)

FEEBLE #1 5.5x8.5 28pgs. \$1
Into BMX? Well, Feeble is a xerox BMX 'zine. No hardcore, almost no writing. Feeble is just filled with photo copied images of BMX stunts. KM (Tim/2 Frampton Close/Spring Lane/Colden Common/Winchester/England)

FETCH THE PLIERS #2 5.5x8.5 20pgs. \$1
A short little 'zine that doesn't waste your time, Fetch The Pliers offers reviews, some remarks on the Spitboy interview in HaC #7/6, notes on atheism, a scene report from Ottawa, and interviews with Dystopia and Diskonto. To the point, which is appreciated. KM (Dave/3 Elm St./Ottawa, Ontario/K1R 6M9/Canada)

FIREBALL #5 5.5x8.5 32pgs. \$1
All comics, all the time. Fireball. The artwork is nice, though the absence of text makes for a very quick read. The story doesn't suffer in the least from this absence, so I guess it is appropriate. Very nicely done. I just wish it was longer (common complaint of mine concerning comics with no text). KM (2 College St./Providence, RI 02903)

FIST CITY #6 8.5x5.5 64pgs. \$2
This guy wants to either make people laugh or shock them, but fails at both. Another wanna be Jim Goad. Besides some really dumb material, the 'zine includes fiction, reviews (books and records) and interviews (Anti-Flag, Stinkman, and a dumb American). One piece of fiction was okay. OB (L. Daigle/2255 St. Mathieu #1206/Montreal, PQ/H4C 1A7/Canada)

FIVE KNUCKLE SHUFFLE #3 8.5x5.5 20pgs. \$1 Done by a couple of kids from Missouri or Mississippi or something like that, FKS is punk, considering that it has that four-letter word on every page about fifty times. Columns, interviews, reviews, etc. If you like Fat and Recess Records you might want to pick this up. EW (PO Box 41/Leland, MS 38756)

FOODBOX #8 7x8.5 20pgs. \$1 Anecdotes about people's lives; some read as stories and some are more accounts of real events. Some of the stories being about

DO=Dylan Ostendorf, MARK=Mark Register, KM=Kent McClard, JI=John Isaacson, Y=Yannick Lorrain. LK=Leslie Kahan, DA=Danielle Arcidiacono, EW=Emmett White. GK=Grey Kiser, CH=Cara Henson. SS=Shane Smith, MM=Mike Phyte. KF=Kristi Fults, SA=Steve Aoki. LC=Laura Cooney, GP=Greye Pineda, SC=Steve Chamberlain. OB=OB, LO=Lisa Oglesby

working temporary jobs. This is sort of the text version of *Burn Collector* #4. A quick read, but not boring. KM (307 Blueridge Rd./Carrboro, NC 27510)

4 THE REEL #2 8.5x5.5 12pgs. 50¢
The layout of this 'zine is very busy, with cut-and-paste from random magazines being the method of choice. Writings about eating disorders, love, and a list of some reasons to slap a smile on your face. LK (3 Bridlepath/Lancaster, NY 14086)

FOURBALL FANZINE #3 8.5x11 64pgs. \$1
The strangest things in this 'zine were the charts that were used in place of the standard style of record and 'zine reviews. Odd, but I liked the chart of true crime novels a lot. That was the highlight of the 'zine for me. Interviews with Six Finger Satellite, Drop Dead, the editor of *The Probe*, and lots more. Also has detailed instructions on how to do screen printing, which is really thorough and well done, with pictures and everything. LK (183 Angell St./Providence, RI 02906)

FREAK ANIMAL #9/ANGELHEART #4

8.5x5.5 24pgs. \$3
This split 'zine contains lots of reviews and lots of interviews, and that's about it. Interviews with Lasse Marhaug, Juan Herrero Obeja, Cause for Effect, and Global Holocaust. LK (J-P Muikku/Kielokatu 7 as 2/80130 Joensuu/Finland)

FRIEND OF MINE #1 8.5x11 22pgs. free It's really hard for me to ignore loads of wasted space when I'm reviewing 'zines. This could have probably all fit on ten pages if they condensed things. I don't know, it's just frustrating. There were interviews with Christian bands that could have been interesting but they were mostly one-line answers to one-line questions. It says the 'zine is being done to bring glory to Jesus Christ in a way that makes me think they're kidding, but as I read the interviews I don't think that they were kidding. I just don't know. LK (1749 Old Creek Tr./Birmingham, AL 35216)

FROM THE GROUND #2 8.5x5.5 48pgs. 50¢
Poetry makes up a large part of the content of *From the Ground*.
Poetry about life and nature and connections. Also a kind of text-book article on depression. There is also a listing of the US National Parks. LK (328429 Georgia lead Station/Atlanta, GA 30332)

GANGRENE TEA #1 8.5x5.5 12pgs. \$1
12 pages doesn't really provide much space for a 'zine, especially when three of them are reviews, but what Dan is doing seems to be cool. He is very into D.I.y., so if you want to chat about that, or if you live in the Fredericton area, drop him a line. LK (Dan Hayward/384 Forbes Street/Fredericton, NB/E3A 2Y2/Canada)

GEEK BOY #1 8.5x5.5 24 pgs. \$1
Crazy out and pasted articles (individuals strips for each line), and the 24 pages are jam-packed with writing. The quality is really good, too. Basically it's one person's "personal politics," which are well thought out, well presented (though physically ugly at times) and well worth your time, energy and expenditures. DO (2127 VNCG Station/Greensboro, NC 27413)

GENETIC DISORDER #14 8.5x11 128pgs. \$2
Head and shoulders above the rest of the fanzine world. This has
it all, humor, aesthetics, intrigue, and focus. Very professionally
done. This particular issue tackles the subject of high school
heshers, and teen satan worship from a first person perspective,
and the results are fucking hilarious. All that, plus the usual fanzine
type stuff round out the best thing I've read in a long time. Get this
or wallow in a pool of your own lameness. GK (PO Box 15237/
San Diego, CA 92175)

GET LOST #4 parts 1,2,3 5,5x4.25 40pgs. \$1
There is so much here I barely know where to start. Okay, this fellow goes to Fayetteville to get away from Little Rock under a punk rock spirit of carefree abandon. These are the chronicles of Zomby's stay in a friend's basement and his adventures around and out of town. The roaming prose is typed or hand written accompanied by minions of cool retro-photo graphics. So funny that would say this zine was definitely worth the author's toils. Makes one want to run off for the true punk life. Anyone who has been driven to distraction by the fragmentation of punk rock needs this one. JI (PO Box 250972/Little Rock, AR 72225)

GIDEON #1 8.5x5.5 32pgs. \$1
Kind of arty 'zine from Olympia, though it seems to have been written while Kane was living in Arizona. The 'zine is comprised of a series of essays by the author and some photographs (which I assume he took). The topics covered include Hardcore (in which in author sets forth a very limiting definition of the music/movement), math, sex and sexism, pollution, Abiology records (his label), overpopulation, and more. The writing is generally better than what I generally find in punk rock 'zines, and is delivered pretension free. The major drawback of Gideon was that nearly all of the articles use an all caps font and single spacing. This, combined with the small type size, gave me a headache and had me skipping and repeating lines. Layout problems aside, this an okay read. OB (PO Box 12691/Olympia, WA 98508)

GREEDY BASTARD #13 8.5x11 48pgs. \$1
Sex seems to be a main ingredient of *Greedy Bastard*. There's a sleazy interview with The Candy Shatchers and a chat with the singer of The Stallions, who works in the porn business. There's also a million uninformative reviews and other assorted goofy shit. \$2lly, but amusing in a weird sorta way. MARK (PO Box 1014/Yonkers, NY 10704-1014)

GRUNDIG #2 8.5x5.5 56pgs. \$1 A travel zine with some good stuff. It has a real Cometous feel to it throughout. The hitch-hiking stories really scared me, I don't think that I'll be doing that anytime soon. EW (1725 SE 49/Port-land, OR 97215)

GULLIBLE #9 8.5x5.5 28pgs. \$1
Okay—here's a few interesting articles including one on the rumor that Paul McCartney died and was replaced by a look-alike and one with some excerpts of a found diary. Also included—a picture of Vince Neil and a picture of Alice Cooper and a guillotine, along with some info on people against aliens. CH (PO Box 4909/Richmond, VA 23220)

HAIRY 'ZINE #1 8.5x11 23pgs. \$1
A nice little 'zine from the land of kangaroos and croc dundee. A nice layout with stories on "The Planet of the Apes," adventures in your school library, sxe, and the ever popular sport of skateboarding. This aussie gets props for doing a decent 'zine on his first try! DA (PO Box 149/Mornington 3931/Victoria/Australia)

HAULING SNOW #3 8.5x5.5 16pgs. \$1.50
There seem to be more pages in this 'zine dedicated to reflecting upon what was actually written for the 'zine than there are actual pages. Reflecting is awesome. There is a story about the death of a close friend that is very personal. I get the feeling that a lot of this has been written more for the writer than for anyone else. LK (Britta West/180 Westmorland #1/Fredericton, NB/E3B 3L7/Canada)

HE BASTA vol. 2 #1 8.5x5.5 44pgs \$1.50
"Je pense donc je nuis"—slogan sur la couverture qui decrit bien
ce zine politique du Quebec. Je n'ai pas eu le temps de le lire
mais il y a des articles, entre autres, sur l'education, Autonome
Antita, la falsification du christianisme, etc. Une bonne source
d'information et un tres bon effort local quebecois. Y (C.P. 301
Haute-ville/Quebec, QC/G1R 4PB/Ganada)

HIGHWAY TO HEAVEN 8.5x5.5 8pgs. 32c Fuck, this is what I like to see. This is 6 pages of totally honest and interesting writing. All handwritten, about rape and drinking and hospitals and psychologists and the shit that people go through in their lives. I only wish that it was longer. Not too many zines in this gettre end up being interesting to the reader, but Highway to Heaven managed to keep my attention throughout. LK (3 Turner Court/Princeton, NJ 08540)

HOPE #4 8.5x5.5 32pgs. 64¢
This is a collection of stuff put together by the Western Maryland Anarchist Collective. Marijuana Myths, condoms, and Anarchism are a few of the topics that are actionessed. There are lots of contributions from a lot of different people which gives the 'zine an overall well rounded feel to it. LK. (12923 Unger Rd./Smithsburg, MD 21783).

HUMBUG VOLUNTEER #6 8.5x11 44pgs. \$2

In the Company of the

HUMMPY WHEELER 8.5x5.5 28pgs. \$1
This guy thinks his 'zine is really shifty, but I found myself enjoying it. Nothing spectacular, but not a total waste of time and creative energy... diffies on his anti-car stance, what he observed while simply looking out his window for an entire day and other such things, which may interest or totally bore you. DO (Eric Keck/2532 LaCharles/Albuquerque, NM 87112)

LaCherles/Albuquerque, NM 87112)

1 DEFY #4 8.5x7 72pgs. \$1

The cover blurb reads "the personal, the political, the social, the emotional," and that pretty much sums up the essays contained within its pages. The writing is not the greatest or most sophisticated in the hardcore world, but the guy is sincere and honest. He also likes to use a variety of font types to emphasize mood. Also includes interviews with Enkindel (good), Franklin (not so good), and Still Life (boring). There is also record reviews and a show review. Casey also has New Brunswick pride—even after his friend's car was stolen in town. As a former denizen of the hub city, and victim of its punk rock auto curse, I can relate. Casey is also a Rutgers student, even more proof that it is the punk rock university. If you think you might be into the thoughts and opinions of a 20 year old hardcore kid searching his way through life and love, check out I Defy. OB (721 Corlies Avs./W. Allenhurst, NJ 07711)

STAND ALONE #5/ECO WAR #3

8.5x11 30pgs. \$2.64
These fanzines are dedicated to the vegan straight edge. Oh dear, I suppose that's a bit harsh but I'm sure you get the idea. SC (1021 Cedar Point Rd./ La Grange, KY 40031)

ICARUS WAS RIGHT #3

ICARUS WAS RIGHT #3
8.5x11 112pgs. \$2
I have been wanting to read IWR for awhile so I jumped at the chance to review it. It has 112 pages and A LOT of words, but don't let that scare you (it should thrill you). There are interviews with Promise Ring and Unwound, as well as reviews of books, nusic, izines, and movies. However, by far the good shit is the extremely intelligent and thought out articles. Topics include anti-culture, consumerism, Food Not Bombs, US wartime censorship, and punks and the internet (some of which are from other zines originally). The internet and censorship articles are definitely the best. IWR is a very intelligent and thought provoking zine. I really can't do it justice in this review. Just get it and you will not be disappointed! SS (PO Box 191175/San Diego, CA) 92159)

IDEAL SOLUTION #3 8.5x11 30pgs \$1
Pretty much a standard music zine. Has letters and columns and interviews (this time around with Regata 69 and Evan Jacobs of Anhedenia Films), a bunch of record and zine reviews, plus show reviews and pictures. There were some problems at the printer which contributed to a relatively basic layout. It's obvious that time was put into the aesthetic appeal of Ideal Solution, my suggestion would be to shrink the fonts and eliminate the blank space. Even though they are long, two or three reviews on a page just doesn't seem like enough to me. LK (PO Box 5002/Cary, NC 27512)

(PO Box 5002/Cary, NC 27512)

IDENTITY CRISIS #1/#2

8.5x5.5 24pgs./20pgs. \$1/\$1

#1: The craziest sane guy in the world. A quote will show just how cool this thing is: "My friend stole a package of cheese and we went to Kinkos and threw it around. We were real good and we decided to go to various places of business and throw it around and just get real good and get real famous... We'd probably get shirts made and eventually sell out and live in MTV's beach house and throw the cheese on Alternative Nation." See the next entry for more from this literary giant. DO • #2: This mysterious writer (apparently named "Jeffy") always comes across as totally depressed and miserable and cynical, but makes astute observations and is real sharp. I'm going to write to this guy... he needs cheering up and I need to learn the ways of Jeffy... In all honesty, while it's not the neatest-looking thing you've ever seen, it's so DAMN good and insightful and stealth. DO (591 Deshar/Memphis, TN 38117)

I'M JOHNNY AND I DON'T GIVE A FUCK #2

I'M JOHNNY AND I DON'T GIVE A FUCK #2 5.5x4.25 68pgs. \$2

This floated around the HeartattaCk headquarters for a while, and everyone who read it had good things to say. It's a collection of non-fictional short stories about a large variety of things. "Jennie's Ordeal" was especially good because of the way a story about the same event was told by two people in different places, which each side perfectly complementing the other. Very well written, and very interesting. Highly recommended. LK (Andy/PO Box 21533/1850 Commercial Dr./Vancouver, BC/V5N 4A0/Canada)

IN ABANDON 8.5x5.5 40pgs. \$1
Forty pages of text and images that achieves clarity and artistic merit while spewing unrelenting quantities of bark and bite. This is basically XMike'sX intimate struggle to remain political. Featuring a captivating article on the struggle in East Timor, this is a commendable effort. LC (PO Box 82192/Tampa, FL 33682-2192)

IN MEINEM ZIMMER #2 8.5x5.5 40pgs. \$3 Tried, but I just can't find anyone able to read Italian. Interviews with Man is the Bastard, Still Life and Crunch. Also has some record reviews. LK (Allessandro Onorit/Via Veio, 64/04100 Latina/

ISOHYET #1 8.5x11 20pgs. \$1.64

Jamie and I sat in our living room reading this, but neither of us could really understand it all. Maybe it could be best described as a collection of poetry, but I'm not quite sure. The problem is that I understand most of the words used, but the way they flow together is strange and doesn't make sense to me. Like it just doesn't seem to form understandable ideas, even for poetry. LK (24 Decker Dr./ Newark, DE 19711)

INDEPENDENT PUSSY #1 8.5x5.5 16pgs. \$1
Good writings on feminist thought. Stuff on rape, abortion and
menstruation. And lots of poetry. She gives out a lot of helpful
numbers and addresses, especially for people who live in the Tulsa,
OK area. KF (PO Box 2804/Tulsa, OK 74101)

INGRAINED #2 5.5x4.25 44pgs. \$1
Funky little 'zine. These kids use it mostly as an outlet for angst-filled love affairs... A lot of poetic stuff and a lot of lyrics quoted. It's interesting, but at the same time, hearing one go on and on about anything gets old. If they use spell check and diversify their subjects, #3 should be pretty nice... DO (5731 Jackwood/Houston, TX 7706) jects, #3 sl TX 77096)

Fireball by Brian Ralph

THE INTERNATIONAL #1 8.5x11 20pgs. \$1.50
I'm sorry, but you ruined it for me. After reading your little article entitled "Racist or Proud?" I can find nothing in your fanzine redeeming or in the slightest bit entertaining. "No matter what your race is, at some point in history your ancestors faced some sort of trial and severe loss. The only difference between Aryans and other races is that we got over it. It isn't 1934 anymore; we aren't doing lynchings or executions, so stop preaching to me about your damn ancestors because I haven't met them and neither have you." This is just too incredibly stupid to be a joke. Terribly bad form. SC (14 Kelly Rd./Carmel, NY 10512)

IT'S ALIVE #14 8.5x11.22pgs. \$1
I can't help but mention the quotes throughout the 'zine from all different people that are about punching people/kicking them in the head/etc. Odd. There are interviews with Mouthpiece and Slapshot, and they are a bit better than most interviews that seem to be around. Some stuff about his local scene (Oxnard) is also printed. He says that he's not stuck in the past, but Fred likes older punk (SSD, Misfits, Black Flag, etc.) so if you're into that, get in touch with him. LK (PO Box 6326/Oxnard, CA 93031-6326)

JOIN KAO #1 8.5x11 48pgs. \$3
This reminds me a lot of HeartattaCk or Punk Planet. The format is what you would expect: reviews, columns, interviews, some art...
The only thing that sets this apart is that it is from Denmark. But if you like reading 'zines like HaC or PP or even MRR then Join Kao should taste just right. Personally, I enjoyed reading, but I like these kinds of 'zines... you know the sort of thing that tries to keep an eye on the pulse of the scene. My only complaint was that some of the columns were kind of short and the design was sometimes a bit too confusing for me, and it is too bad that they don't have acess to a better printer and scanner. Otherwise, Join Kao is quite good. KM. (Torben/Foerogade 57 3th/9000 AB/Denmark)

JACKPOT #1 8.5x11 24pgs. free Interviews with Sheer Terror, No Redeeming Social Value, and Dr. Ducky Doolittle. This 'zine has some interesting stuff—like odd tittle stories of jacking off and underwear. Kinda reminds me of when I was in 10th grade and could get *Ben is Dead* for free, although this isn't as disgusting. CH (PO Box 155/Cooper Station/ New York, NY 10276)

JOURNAL #1 8.5x11 48pgs. \$2.75
The second issue (the first was #0) of this strictly skate 'zine. Full color glossy pages, filled with photos, writings and interviews about skateboarding. Still the real deal. And yes it is still independently produced, which is amazing considering the high quality. I enjoyed the flip through. KM (PO Box 34788/Philadelphia, PA 19101-4788)

JUDGE PARKER'S PENIS #2

Author Strain St

JUST PETE #1 5.5x4.25 8pgs. 32¢
This is more of a mini-zine than a flyer, but it's all put together on one piece of intricately folded per. Short, kind of arty and poetic. A nice, quick read. LK (13702 Pine Villa Ln./Ft. Myers, FL 32012) 33912)

Jase 12)

J was really starting to get into this 'zine until I read a recommendation for wiping make-up off of riot girls and a claim that real ferminists don't wear make-up. It's always nice to hear a male view of what feminism is, since males are so educated on the topic. As a make-up wearing feminism with no make-up. There are millions of issues more important to the leminist movement that you could concentrate on besides make-up. CH (PO Box 731/Concordville, PA 1931)

KIDDIE KRASH #3 8.5x5.5 22pgs. \$1
I've got to hand it to these kids, there is definitely an improvement over the last issue that I saw (issue #1). but there is still more work to be done. Kiddie Krash is gradually working on a shift from the world of silly zines to the world of non-silly zines. Keep on movin'. LK (1479 Carr Ave./Memphis, TN 38104)

KILLING THE ANGEL IN THE HOUSE 8.5x5.5 12pgs. \$1
This Italian has a very good grasp on English. This 'zine consists of moving personal writings interspersed with neat pictures. Short, but cool. EW (Words From A Dead World/c/o Francesco Brunotti/C.P.66/Bollogna/Italy)

KITTY GIRL 5.5x4.25 32pgs. 50¢
A couple of poems and some text-image art dishing female angst, a story about a high school friendship gone sour, and some nice drawings. Sometimes I think: hey, you're telling the wrong people" but at least you're telling. LC (Swivel Action-Cooler Than You Publ./PO Box 40674/Portland, OR 97240-0674)

LAST THINGS FIRST #1

LAST THINGS FIRS1 #1
8.5x5.5 44pgs.\$1
A mish mash of ideas, thoughts, feelings, facts and emotions brought forth diary style. Sexism, racism, high school drama, politics. Layout/graphics are mediocre, using that sloppy, tried and true cut and paste style. If you've got a long attention span give it a try. LC (Robert Bozick Jr./Gamertsfelder Hall #220/58 E. Green St./Athens, OH 45701)

give it a try. LC (Robert Bozick Jr./Gamertsfelder Hall #220/58 E. Green St./Athens, OH 45701)

LEGION OF DOOM #5

8.5x11 24pgs. \$1

The first time I heard of Legion of Doom was when the editor, Brian, sent an intenview to an old roommate (and HaC reviewer) of mine. It frustrated me because the lingo he used in describing my roommate went straight to his already inflated ego. When I saw Legion of Doom #4, which was a skimpy little newsletter, 1/2 of the 'zine was that intenview. The other half was reviews and one column. So, with number five I didn't know what to expect. Through writing with Brian I knew his distaste for Mr. Brummel's (Victory Records) business practices and his association with One Life Crew. That theme is slightly recurring in this 'zine, but it's understandable since he lives so close to headquarters. The overall tone of the 'zine seems to be one of frustration (life in general), followed by celebration (taking a few months to tour and enjoy life) and then followed again by frustration (back to life... back to reality...). Other than a few historical columns regarding the editor's life, there is a decent interview with New Day Rismg and an ancient interview with the singer of Unbroken. The Unbroken interview annoyed me because every single word and "you know, like" were transcribed. It gave it a feeling of reality, but also it was hard to sift through those to get to the heart of the interview. The 'zine and record reviews are where this 'zine excels. Kent should send this kid some stuff because he has a nice story about every thing he reviews. Not to say he gives everything a good review, but he makes the review have some other meaning than just the music or lyrics themselves. He relates it to something. The pictures and quality of the layout are good! This is the final issue of LOD, but there are future projects to ensue! MM (8707 Carriage Ln./Tinley Park, IL 60477)

LETTERS TO THEO #1 8.5x7 32 pgs. 55¢
This young lady comes across as really sensible in her approach to relaying her philosophies to the reader. A large section on Mumia Abu-Jamal, Mad Cow Disease, dorkdom and being a jerk... I know how she feels. In any case, her mom liked this and I think I did as well. DO (PO Box 482/Fort Smith, AR 72902-0482)

LIBEL #17 8.5x5.5 52pgs. \$1
A pure joy from the word go. Subjects like (hating) school, (handling) depression, and (making) friends can seem redundant... but graced by Jenna's elegant voice it's sure to keep you reading. She's a damn good writer. LC (PO Box 1266/Venice, FL 34384-1266)

LIBERATE THE OBSESSED #11 8.5x5.5 30pgs. 32¢ So much writing on resistance and class struggle, etc.. This 'zine kicked ass but it tended to get way too overdone. All you anarchists, ragers, revolutionaries, pc cats and dogs, put LTO in your collection. SA (PO Box 105/Mission, SD 57555-0105)

Collection. SA (PO Bix Toxinston).

LIE FOR A LIE #2 8.5x5.5 52pgs. \$1

This is really good. Great looking, mixes personal with political/
social... and poetic rants come off very sincere and intelligent. No
corny, cheeseball shit here. Solid throughout. Deals with classism,
how to quit smoking and coffee drinking and a response to the
ever-debated HaC "Dana letter." If you've got a dollar for spending, you may want to send it to the following address. DO (PO Box
40674/Portland, OR 97240-0674)

LINE DRAWING #2 8.5x5.5 28pgs. \$1
Nice lookin' morsel. Kinda sorta short, but some good rantings about the abuse they get for being vegan sXe kids, what hardcore means to them, poetic and personal stuff... staying away from the musical aspect of "the scene." Nice little package, all wrapped up in a plastic bag, sewn shut. Good kids. DO (411 E. McFarlan St./Dover, NJ 07801) or (10 Kaw Ave./Rockaway, NJ 07866)

LITTLE SPANNER #2 8.5x5.5 32pgs. 50¢
An odd 'zine if I might say so. I really got into the beginning parts, but then it slowly went downhill. Tons of short stories in here and a tour diary with the band Polaris. DA (PO Box HP87/Leeds/LS6 1YE/England)

THE LITTLE 'ZINE THAT COULD #1

8.5x5.5 24pgs. 64¢
The three columns are about liberals calling themselves Republicans, the X-Men, and heterosexism. The interviews with F.Y.P., Bouncing Souls, and Squirtgun stick to completely silly questions for the most part. If you really think that your interviews are "lame," why bother printing them? LK (PO Box 741/Brunswick, OH 44212)

LUMPEM #1 8.5x6 8pgs. \$1
Oh gosh, this is not in English... It appears to be a politically motivated 'zine and the people sent along a cool letter, they seem like a nice group. If you will be able to understand this, then I think that it would be worth checking out. If you send a little extra money they will probably send you a bunch of political flyers and stuff, but I'm not quite sure about that. LK (Everson/Caixa Postal 38018/Rio de Janeiro-R.J./Cep-22451-970/Brazil)

MAC PARIADKA 8x5 104pgs. \$3
Three different issues of this magazine were sent in for review, and they look really interesting, but the only problem is that they are completely in Polish. I wish I could read this because it looks like it is informative and well done. If you speak Polish, get these magazines. LK (Trujaca Fala/Filip Majchrzakowski/PO Box 13/81-806 Sopot 6/Poland)

MAGNETIC SPAM #1 8.5x7 24pgs. 50¢
This 'zine Rocks my World!! It has a picture of the ever-enchanting
Julie Andrews—my childhood hero. It kind of threw me off a little at
first, the cover and the title are a bit crazy, but the content inside is
actually fun and interesting. Some poetry and book reviews, accompanied by silly comics and stories. CH (282 Belle Vernon Ct./
Rochester Hills, MI 48309)

MANUAL RESISTANCE #4 4.25x5.5 24 pgs. 57¢
Fairly good little bundle. Highlights: in defense of pop-punk, personal sXe stories, scams, and funny little nuggets of wisdom throughout. Not the slickest, but probably not the worst way to blow a stamp and a quarter. DO (806 Leprechaun Ln./Papillion, NE 68046)

MARKET 8.5x5.5 32pgs. \$1
Hmm. I'm confused. This guy goes from comments like "Bring back the X and the hyper-windmill!" to "I can't cry anymore, I can only sigh and express sad eyes." The most disturbing thing about this 'zine is the story of a hardcore fest in Massachusetts where some kid jumped from a balcony to land on someone's head and knock them unconscious. Afterwards the kids went right on moshing and stage-diving. I'm sure glad I don't live in New Bedford. EW (95 Standish Ave/Plymouth, MA 02360)

MONKEY #3 8.5x11 52pgs. \$5
This is one of the few 'zines that I've seen lately that really looks good. Inside there are interviews with One Day Closer, Halfmast, Liar, and Despair, all of which are pretty well done. There is also an article on making your cat vegetarian safely. I actually found myself enjoying this, which is strange because generally I don't like straight edge 'zines, this one just looks good, plus the content is interesting. Don't let the high price scare you. \$3.30 is just for postage, so if you're in Europe you could probably send a little less, and if you want to, in the US and other countries, try getting it from Very Distribution. LK (Sander van der Kroft/Heymanslaan 22.a/9714 GL Groningen/The Netherlands)

MONS OF VENUS #9 8.5x5.5 28pgs. \$1.64
This is what I suppose those down with the lingo would call a "perzine" or something. By two grrds and it is aimed more toward that 52% of the population... mostly little random stories with lots of symbols and decorative, flowery things. Didn't do a whole lot for me, especially for the cost... but if I knew these two in person, I'd feel more inclined to spend it. DO (3566 Walker Ave, Box 1203/, Memphis, TN 38111)

MOUNTAIN MONTHLY #8-96 4.25x5.5 52pgs. stamps As implied in the name this comes out monthly. Chris Jensen of Mountain Records basically uses this as a newsletter for friends and scenesters in his area. The August issue deals with his trip with Gabi to Europe this summer for their... G.A-S-P...honey-moon?!?!?!! The writing is very well done and there are photos throughout the issue. Some of the material deals with obvious punk issues, as in shows and politics, but mostly the material is punk in more subtle ways. Anywhos, I enjoy this and do indeed recommend it to those interested in punk journals, or the man himself. KM (PO Box 1172/Huntington, NY 11743) Hey, and there is even a photo in here of LisaO hanging out with Gabi and Chris somewhere in Germany. Even Brett read a bit of this one.

MIGRAINE 8.5x5.5 30pgs. \$1
Scrimpy and Smiles was so quick to flip. A fast read of pop culture's throat cut. *Migraine* puts out mini comics like these so if you're game—go and spend your dolla'. It's not worth it to me. SA (PO Box 2337/Berkeley, CA 94702)

MUCKRAKER #3 5.5x4.25 32pgs. \$1
The bulk of this 'zine is filled with tour journals, and other similar writings. The thing about god (I think?) confused the hell out of me. Confused to the point that I don't even really have a clue what it was. I liked the journal stuff, though. LK (PO Box 1138/Notre Dame, IN 46556)

MY DREAMS WILL NEVER COME TRUE #3

MY DHEAMS WILL NEVER COME INCE #8
8.5x5.5 24pgs. \$1
This was created to document the span of time between when
Dan dropped out of school to when he began at another one, though
the focus of the 'zine is definitely not on academics. It's kind of like
a collection of journal entries... there's stuff on friendship and loneliness and love and life and more stuff along those general lines.
Lots and lots of pictures of Claire Danes too. LK (9064 Cantershire
Ave./Bremerton, WA 98311)

MY FAVORITE COUNTRY 8.5x7 18pgs. 64¢
This 'zine is spacious. Consisting largely of photo commentary and briefly of an Avail interview, it is a short read. Pretty hot on the XNYCSEHCX tip, if you like Lifetime and Snapcase and that kinda Jade Tree thing then you may like this. JI (PO Box 421/Buffalo, NY 14223)

MY SO-CALLED 'ZINE #2 8.5x7 44pgs. \$1 Gee, a minute ago I failed the "Hardcore 101 Final Exam" in Rust 'zine, and now I've failed the "Metalhead Quiz" in this 'zine. Interviews with C.R., Coercion, the Warped Weeble Wobbles, and Chokehold, plus writings about straightedge. LK (21 Titmus Dr./Mastic, NY 11950)

MY WALLPAPER COULD KICK YOUR ASS #3

MY WALLPAPEH COULD KICK YOUR ASS #3 8.5X5.5 249gs. 84¢
The emphasis of MWCKYA is to promote the many different aspects of vegan and cruelty-free living. There is stuff about Food Not Bombs, animal testing, book reviews, recipes, and more. This is informative in the information that it provides, so if you want to get info on veganism, this might be a place for you to look. LK (4838 Waycross/Houston, TX 77035)

NO SABE/NO CONTESTA #3 8.5x5.5 36pgs. \$3
Este 'zine dedica mucho del espacio a los grupos locales en la
Argentina. Por ejemplo, hablan de dos grupos: Intense Mosh y
Cabezones. También tienen una entrevista con Rhythm Collision
y tienen unas revistas de CDs y 'zines. Pero lo que más me encantó
era la columna de expresión/escrito por Christian porque habla de
sus opiniones sobre los grupos de punk rock y del actitúd de la
juventud. TP (C.C.213 Suc.12(B)/C.P.1412/Buenos Aires/Argentina)

NOVEMBER '77 #1-4 5.5x4.25 8pgs. \$1
This is a series of four mini-'zines. I'm guessing that if you send some money or stamps that will be okay, but I'm not quite sure. Short, sweet, personal 'zines. One of the 'zines says "written in 7 min at Kinkos" on it. 7 minutes, that not much time to spit out an entire 'zine. LK (27231 Tortoise Tr./Bonita Springs/FL 33923)

ONE IMAGINARY BOY #SX-R220

S.55.5.2 dyps. \$1
Pure brilliance. I'm totally serious. Shitty handwriting, low (or is it just different?) self-esteem, but a major thinker. The writer is with knows what he wants the reader to understand and gets it done in a creative manner. Great short stories, hypothetical niblets and just all around worthwhile. I'm impressed. DO (591 Desha/Memble. Th. 38117)

ONE QUIET VOICE #2 8.5x5.5 40pgs. 32¢
A lot of thought went into reading this 'zine. Simple stories and events, ideologies, etc. flowed out of these pages. A great fanzine to kick on the pot too. SA (PO Box 2172/Alameda, CA 94501-0215)

ORGAN #47 8.5x5.5 72pgs. \$4

There are lots of show and 'zine and record reviews in here, also lots of ads. Interviews with The Dandy Warhols, Corrosion of Conformity, Leech Woman, and some others but I can't remember what they were and the 'zine's layout is confusing so I don't want to go through and look for them. It's all about music and 'zine things, no personal stuff in here. I didn't actually do it, but if you ask they will send you a free Inaura sampler CD. LK (Marina Anthony/Unit 205/326 Kensal Road/London, W10 5BZ/UK)

OROGEN #10/#11 8.5x5.5 16pgs./16pgs. \$1/\$1
For anyone interested in mountains and nature and exploring and appreciating the world around them this 'zine is highly recommended. Mark does a lot of exploring and writing and picture taking and he manages to spread it all over these pages quite nicely. LK (200 N. Mesa Hills Dr. #1210/El Paso, TX 79912)

OTAKU TRUST 5.5x4.25 44pgs. \$1
A great collection of one persons thoughts. Not too many people are very trusting of others with what they think anymore. Jeft talks about poetry, his dreams, sXe, god, abortion, you name it. Very interesting, I liked this one a lot. CH (Jeff Miller/114 Canter Blvd./ Nepean, Ontario/K2G 2M7/Canada)

OUTLET #4 8.5x11 72pgs. \$2

This 'zine is really thick. The main concentration is on the comics that the editor/artist created... I'm impressed. I would say about half of the 'zine consists of comics, and the other half has a trip diary, a crossword puzzle, and some other random stuff. But the random stuff alone doesn't make *Outlet* original, the comics are what do it. LK (4704 Village Bridge Apts./98 Oak St./Linderwood, NJ 08021)

THE PARTIAL TRUTH #15 5.5x8.5 16pgs. 64c
The Partial Truth is a punk comic, punk in the sense that it is D.I.Y.
and that many of the characters seem to be punks. I didn't enjoy
issue #15 as much as #13 and #14 Pact of these issues documents the conversation and interaction of two people. The issues
being dealt with in #15 aren't nearly as well detailed, but I don't
expect that every issue can be better than the last. Anyway, if
you're interested in comics then try this one for sure. Ask for the
back issues. KM (1007 Callowhill St./Perkasie, PA 18944)

PASSIVITY=COMPLIANCE #1 8.5x5.5 32pgs. \$1+IRC There are interviews within these pages with Underclass, Those Who Survived the Plaque, and The Cult Maniax, plus a handful of personal ramblings and reviews of records, 'zines, and books. I can't pinpoint exactly why, but I really liked this. I read it from cover to cover, even the reviews (which I usually flip right past). Good work, LK (Rich Levene/15 Sparrow Square/Eastleigh/Hants/S050 9LB/UK)

PHLOX FANZEEN #4 5.5x8.5 36pgs. \$1.50
This entire issue is a record of Scotts five months in Australia. I didn't read all of it, maybe not even a third of it, rather I browsed the selections that seemed of interest. If you're interested in hit-ing Australia then this would be a good reference point. I hope Scott will do more issues because the design for this is excellent. I would recommend that anyone interested in doing 'zines flip through this. Scott's stark black and white style is concise and extremely effective. I originally picked this up when I saw the wonderfully designed cover, and when I found the insides to be equally pleasing from an aesthetic point of view I knew that this had to go nome with me. Deslip is crucial if you want people to read your words. Trust me, the worse your design the less likely anyone will ever read it. Comethus has great design and so people rave about the writing, but without the design far less people would have ever bothered. Phlox Fanzeen also has the kind of design that can attract readers. Hell, I would never have read any of this if I hadn't been attracted by the design. KM (10 Dahi St./Warrin, PA 16365)

PIGS WILL PAY #3 8.5x5.5 20pgs. \$1
Mostly just a collection of short stories and writings from a guy
living in Elverta, CA. Stories about McDonalds, disappointment,
Molly Ringwald, being sick, and more. Interesting to read, but none
of the stories were too exciting. However, it is a mirror to real life...
sometimes funny, sometimes depressing, sometimes mediocre...
LK (7709 Milldale Circle/Elverta, CA 95626)

PO #3 8.5x5.5 36pgs. \$1
Since this is an election year, the writings in this 'zine are fairly relevant. A lot is said about voting (or not voting) and political viewpoints. Some I agreed with, and some I felt were a bit oversimplified, but on the whole it was interesting. There is also an extensive list of phone numbers of companies that test on animals, and a bunch of record reviews. LK (PO Box 36/Saratoga Springs, NY 12866)

POINT OF INTEREST #14 8.5x5.5 28pgs. \$1 A decent enough zine with an anarchist slamt, there's some quick news blurbs, letters, reviews, homebrew cider recipies, as well as an interview with Submission Hold. To me the most interesting parts were the stories about the editor's personal experiences at the Olympia gathering and Resist and Exist. A quick but interesting read. MARK (1004 N. 32nd St./Renton, Wa 98056)



POLYKIPTER #3 5.5x8.5 28pgs. \$1
Matt has put together a really good 'zine here. This was standard reading while traveling in Yannick's van this summer, and with every page I found something interesting to look at and read. The design is well done, and the thought process is real and down to earth, while covering issues that we all must deal with from time to time. In some ways this is a post-it-note on one person's struggle to balance ideology, idealism, and the realities of becoming an adult. Quite good. KM (410 East/Milford, MI 48381)

PUNK PLANET #15 8.5x11 120pgs. \$2 Interviews with Action Girl Comics, Rhythm Collision, Chamberlain, and more... letters, reviews, etc. etc... I read some of it, and some was good and some was bad. You all know the deal by now. You either love it, hate it, or are Indifferent. Kinda like how people react to HaC, hell HaC and PP and MRR are all shooting to do similar stuff in their own ways. This issue's highlight is the election coverage with lots of information about the Republican Conventions. Three color cover in honor of elections. I will have to admit that PP is getting better and better, and more and more like MRR with each issue. KM (PO Box 464/Chicago, IL 60690)

PONTO DE INTERROGAÇÃO #1 8.5x11 24pgs. \$2 This zine features interviews with Consequence, Active Youth, and Autocontrol, lots of reviews, and some various writing. Be warned, though... Ponto de Interrogação is not in English. LK (a/c dr. Ruy F./R.Baturité, 267/01530-030 Sān Paulo - Sp./Brazil)

POSITIVE OUTLOOK #1 8.5x5.5 24pgs. \$1
These kids want to fill the scene with positive thinking, and they attempt to do so with these 24 positively filled pages. Lots of positive pictures, positive quotes, and positive lyrics. Honestly, I couldn't read the whole thing. Positivity makes me cynical and depressed. Oh well. In the immortal words of Crucial Youth, "I have a dream about a positive scene/I have a dream in about the posi-machine!" Positivity, positivity, and yet more positivity. LK (1552 Ocean Blvd./Newport Beach, CA 92561)

PRESENTLY OUT OF PRODUCT #3

In the state of th

PROPHET #3 8.5x11 40pgs. \$1
If I were to have implemented my usual 'zine review technique for
this, the negative comments would probably have already offended
you. The lew pages stapled in upside down combined with the
annoyingly simplistic layout almost saw this 'zine in the recycle bin.
It's saving grace, however, was the nice color photo of Chamber-lain (formerly known as Split Lip) and the interviews with Damnation a.d., Earth Crisis and Chamberlain. The interviews are very
eloquently written, and penetrate the atypical small talk. Providing
a full history of Chamberlain's existence was not only interesting,
but entertaining too. Also included are reviews and advertisements,
An excellent 'zine that could benefit by a more reader friendly layout and a few columns/opinions by the intelligent editor. MM. (PO
Box 20386/Indianapolis, IN 46205)

PSYCHO LIVES #1 8.5x5.5 20 pgs. \$1
About half of it is wasted on snowboarding and skateboarding photos which don't photocopy extremely well. The rest is not real exciting either, with the Dead Kennedys, "punk" in the eyes of Thrasher magazine and some so-so reviews filling up the spaces. A "just for the hell of it" project. DO (1532 Eagleview Dr./Pickering, Ont/ LIV 5H4/Canada)

QUARANTINE FANZINE #2 8.5x11 40pgs. \$2

JUNE HAN LINE #2 8.5x11 40pgs, \$2 In an age that has once again seen a reduction of mediocre straightedge fanzines in favor of a few really good ones, Quarantine checks it's coat in as one of the former. Big on Maryland hardcore (although I'd bet Damnation and Battery are labeling themselves as DC) and chalked full of action photos this reminds me of older issues of Indecision or Tidolit. There is an interview with 108 and an advertisement for the One Life Crew LP representing an "XXX classic." The writings and opinions within offer little more than off-the-top-of-the-head rants. Not a necessity, but entertaining. MM (8208 Gradys Walk/Bowie, MD 20715-4018)

RATIONAL INQUIRER #7 8.5x11 132pgs. \$2
Hey now, Maximum Rock'n'Roll finally dumped all those horrible garage rock bands from its pages and... uh, oops. I could swear i've seen this before somewhere, except without a glossy cover and coming out of the bay area. I suppose this does the job for which it was intended rather nobly, yet I didn't find much of interest in this issue. Lots of music, ads and interviews. SC (2050 W 56 St. STE 32-221/Hialeah, FL 33016)

THE READER'S ECLECTIC #19 8.5x5.5 36pgs. \$2 FIGE. I don't know what I was expecting with this one, but it was nothing like what I ended up finding. It's mainly composed of three interviews: one with Dian Hanson, a female pornographer; one with Kathy Schultz, one of the founders of San Diego's Museum of Death; and one with Tim Yohannon, coordinator of Maximum Rock'n'Roll. Wow. Three really good interviews with three really interesting people involved in three really unusual things. Very, very good. LK (563 Broadway #56/El Cajon, CA 92021)

THE REAL LIFE DIARY OF A BOY #2/#3

5.5x4.25 20pgs/24pgs. 32e/32e
#2: As the title of this 'zine suggests, this is a diary. Everything that he writes seems to come back to women, love, and other related topics. In the end he says, "I've lost my faith in womanhood," so you can probably guess that most of the writing is a bit on the depressed end of the spectrum. LK * #3: "I've been in an unusually terrible mood lately, and I've been finding it hard to get anything out of any 'zines, but this one is exactly what I've been looking for. Sad and reflective. Right on. LK (221 Oakcrest Dr./Wilmington, NC 28403)

RED RIVER #1 8.5x11 36pgs. \$1

Megan and Leigh utilize the space in Red River to talk about what's on their minds, ranging from self-esteem to pornography (though I do disagree with part of the anti-porn stance taken) to sexism in hardcore and straight edge. A bunch of reviews are also included, plus a playlist that has SO MANY bands on it. Odd. Though the ideas expressed are not completely new ones, it's always interesting to hear people's opinions and ideas. Also has an interview with Weston. LK (12 Mallery Pl./Wilkes-Barre, PA 18702

with Weston. LK (12 Mallery Pt./Wilkes-Barre, PA 18702

REFUSED'S HANDBOOK FOR REVOLUTIONARIES (part 1) 8.5x5.5 36pgs. \$2

The review of this handbook is almost impossible to do without reviewing Refused's new CD at the same time. The handbook was made as a supplement to their "Fan the Flames of Discontent"

OD. It is not necessary to have the handbook to enjoy the incredible experience of that CD, but if one wants to dig deeper into the minds of the individuals that created the masterpiece they might want to start here. Lyrical reprints and accompanying explanations are complemented by creative layouts and pictures. Also included is a cute chronology of the previous members of Refused as well as a discography. In addition, there are stories within that enable you to relate to the members of the band. This band is incredible and this is just one more piece of them that I can experience. It is strongly advised that you buy Refused's new CD and follow it up with this handbook. MM (Dennis/Gluntens vag 8/907 37 Umea/Sweden)

RIGSBY #2 5.5x8.5 44pgs. \$2
A cool 'zine that has a lot of information and pictures about the hardcore scene in England. Decent interviews with a band called TUB and an activist named Wayne Kramer. There is also a cool little punk-rock crossword puzzle, reviews and some writings. Overall this 'zine kept me interested throughout. MM (Just One Life Collective/142 Springfield Road/Brighton, East Sussex/BN1 6BZ/England/UK)

RIPPING THRASH #12 8.5x5.5 40pgs. \$3
This is the ten year anniversary issue, and inside you'll find lots of ads and people talking about different bands/labels/distros that they are involved in (such as Flat Records, P.U.S., Aversion zine, Weird Records, and more). Also has some record and 'zine reviews. LK (Steve/PO Box 152/Burton-on-Trent/Staffs. DE14 1XX/ views. LK England)

ROCKET FUEL #1 8.5x5.5 48pgs. \$2 Interviews with Mineral, Hand to Mouth, and J Church, plus writing about having a child and punk rock. I like the idea, but unfortuately it has a semi-professional feeling to it. It's like the emotion and potential are there, but hidden underneath a mainstream 'zine exterior. LK (PO Box 926/Normal, IL 61761)

RUST #4 8.5x11 44pgs. \$2
I can't quite decide what to say here. The content of *Rust* is pretty basic...interviews, reviews, how-to-set-up-a-show instructions, and a bunch of ads. The interviews are with Today is the Day, Sensefield and Kiss it Goodbye. There is also a really in-depth look at stuff to do in Rome. I failed the "Hardcore 101 Final Exam." LK (PO Box 2293/Seattle, WA 98111)

S-854 #6 8.5x11 48pgs. \$1
Well, if all didn't know, S-854 was previously named Delirium. I couldn't capture the essence Delirium tried to express in their earlier issues but this one made me laugh. S-854 included the questions they sent to Earth Crisis for an interview. The questions are overdone like the whole 'zine but they're sarcastic and fucking funny. I bet a lot of militant rats will get a kick out of this one. Anyways, there are interviews with Ed Matus' Struggle, Swivel Stick, Morning Again, and 108—not too much excitement in those pages. This issue is better than the others I've read but it still has a bland aftertaste. SA (PO Box 570213/Miami, FI 33257-0213)

SANJAM #4 8.5x1 28pgs. \$2
Interviews with Ignite, Day After Records, Queerfish, Siren, and Undone accompanied with decent layout, "reviews," and some art. The highlight in this issue is when the editor simply asks one queestion and has a bunch of people answer. For example, "What annoys you the most about people?" These sections are especially interesting when you know the people being questioned, which is likely since most of them are active in the international scene. Also, the record reviews are done by the bands themselves. So that is equally as interesting. The reviews are almost all very long, imagine that. Good 'zine. KM (Yann Dubois/9 rue Des Mesanges/ 35650 Le Rheu/France)

SAVAGE STATE #4 8.5x5.5 40pgs. \$2
A New Zealand 'zine with a definite anarchist slant. A few of the things seemed strange to me because I am not familiar with the regions or politics of New Zealand, but some of this was pretty informative. Stuff about animal liberation, (not) voting, McDonalds, nazis, and lots more. If this sounds like your cup of tea you should check Savage State out. It appears to be quite well done. LK (PO Box 13-585/Christchurch/New Zealand)

SCHIZOID/FREAK #2 8.5x11 28pgs. \$1
If you are from Massachusetts then maybe there might be something of interest evident in these 'zines. There are interviews with Transgression and Squidlaunch with tons of show and record reviws to go around. I was quite bored with this little number. DA (130 Glenwood St./Springfield, MA 01119)

SCHTUFF #3 8.5x11 32pgs \$2
Schhit this is old, even by hardcore standards. There is actually some interesting schtuff in here—an interview with Robin Lambert, president of Powell River's Pro-life Association, about the (then) recent killing of an abortion doctor in Vancouver, BC, and an article for bands about choosing a record label. Also includes reviews ('zine, record, and gig, all out of date), an interview with the McRackins (yes, one is named Fil), and some thoughts from the editor. Feels more like those kinds of free 'zines you get at the local record store, it's really not worth \$2, Canadian or American. OB (7110 Westminster St./Powell River, BC/V8A 1C6/Canada)

SCRAPBOOK #1 8.5x5.5 24pgs. 75¢
This is about history. It is also about gender and racial structures in culture, and how they have come about in the author's heritage concerning her mother. The format is basically a single story of her mother's adult life moving from the Philippines to the United States along with Kristynn's thoughts on the whole process. Put together with a lot of clarity and presented directly and sincerely this is a very powerful, educational, and recommended piece of writing. Kudos to Swivel Action, too. JI (Swivel Action/PO Box 40674/Portland, OR 97240-0674)

SCUM FEAST #1 8.5x11 24pgs. \$1.50 Punk as fuck. Too punk for me, anyway. Interviews Blanks 77 and Anti-Flag and the Spent Idols, and a lot of long reviews. There's a bunch of cool shit on Jesse Helms, but other than that it wasn't very interesting. CH (206 Prospect Ave./Raleigh, NC 27603)

SEARCH OF SERENITY 8.5x11 40pgs. \$1.64 I understand where this group of individuals are coming from, and I damn well respect them. Living in the decent-sized Southern city of Birmingham, Alabama, and tired of waiting for other scenes to cater to them, these kids went ahead and started something for themselves. They are attempting to set up shows and give local bands some exposure. The 'zine is not perfect by any means. The layout could use a lot of sprucing up and the photo quality could be better. The 'zine feels young, and I'd guess the average age of the individuals working on this project is under 20 (not by much), but don't let that deter you. There are decent interviews with I an MacKaye, Act of Faith and Strength 691, as well as a bunch of columns and reviews. It's almost like Alabama's own HaC without the scene-credibility and experience of Kent McClard. The \$1 for postage is well worth it for the 'zine, but if the description above isn't enough, the encouragement it will give to those who work on this project should be!! MM (636 Trace Crossings Tr./Birmingham, AL 35244)

SEAL #4 8.5x11 40pgs. \$2
Contains ads and reviews and writings about abortion and animal rights and vivisection from a Hardline perspective. Also has interviews with the band Statement, Frank Winbigler (Tennessee State Champion powerlifter). Need I say that I didn't care at all for the Hardline and milliant parts of this? There was, however, a section dedicated to vegan recipes that looked pretty good. I haven't had a chance to try them all out yet, but they look tasty. I would sugest that if you're interested in getting some vegan recipes you send a couple stamps to Mike and ask for them. Unless you are already into Hardline, you can probably do without the 'zine. Send along any recipes that you have also (that don't have white flour or refined sugar in them). LK (PO Box 240802/Apple Valley, MN 55124)

SELFWORTH #3 8.5x5.5 44pgs. \$3
This is a sXe zine from Holland. It has a couple good interviews with Threesome Records and Insurrection, along with an article on pornography, some reviews and other stuff. There's also a really cool picture of One Day Closer on the back. CH (Jannie Maes/Bosserveiblaan 32/6191 SK Beek (L)/Netherlands)

SHREDDED DOCUMENTS #1 8.5x11 20 pgs. \$1 I found this really damned amusing. The Lifetime interview is funny, as is the Avail one, as are the majority of the articles by various funny people, as are the pictures... This is really funny. Wheeee. Fun. If you like fun stuff, then you really should get this. Just for a chuckle. DO (Box 532/Manlius, NY 13104-0532)

SIMBA #11 8.5x11 52pgs. \$2
If you already like this 'zine, than you will know what to expect.
Well written pieces full of heart and thought. I was most impressed
with the interview of a man with HIV and her views on female competition. There are also interviews with Bob Tilton and Des Man
Deablo and tons of love stories to be found! DA (68 Maitland
Ave./Manchester/M21 7WH/England)



SKEETER #1 8.5x5.5 28pgs. \$1
I don't exactly know how anyone else feels, but I'm not really into creating (or reading, for that matter) lists of things I or somebody else hates. There's also a list of sexy musicians in here, but they seem to have left out Jake from the Q-Factor (ha, ha). There were only a couple things that I read in here that made me think these girls were not complete idiots. CH (Janet Panke/RR #1/Golden Lake, ON/KOJ 1XO/Canada)

SLUT #5 8.5x11 44pgs. \$1.64

This would be a good template to study as what not to do with a fanzine. Badly copied photos, personal type stuff that doesn't translate as universal truths thereby not applicable to the reader, and interviews with bands that have yet to make it out of their hometown, and way too many ads for the same record companies. Like all projects, the effort is there, and should be applauded, but this zine just doesn't do anything to excite me. Maybe a couple issues down the road this will be pretty good. GK (c/o L. Narvaja/155 W. 60th St. #5L1/NY, NY 10023)

SMASHING THINGS UP #3 8.5x11 32pgs. \$1.64 Interviews with J Church, Gob, Oblivians, plus columns, articles, reviews, you know the story. The best thing contained here is a column about journalism in Nigeria. EW (PO Box 492/ Hudson, IL 61748)

SMOKE 8.5x5.5 36pgs. \$1
Personal pseudo-poetry that wasted too much space. I would rather see this kinda stuff written in prose form on a blank piece of paper; it might be more coherent instead of just leaving me feeling queasing. EW • This 'zine contains some of the most honest, captivating, intense poetry I have ever read. Very much inspired by Ginsberg and other beat era writers. It has my vote for best 'zine of 1996. Really, this is good enough to be published professionally. Inspiring to see such talent coming from our hardcore community. Truly Great Writing! GP (PO Box 91/Hampshire College/Amherst, MA/ 01002)

SLEEPY LITTLE ME #3 8.5x5.5 24pgs. \$1
Stuff on graffiti, the "emo" scene, and riot grrrls. Some of the things said about riot grrrl and feminism seemed really ignorant, especially the one titled "the problem with grrrls." It had the typical male stance of being defensive. There's also personal writings on everyday stuff, and some reviews. KF (PO Box 58192/Tulsa, OK 74115)

SLUG & LETTUCE #45 newspaper 32pgs. stamps
Once again, this is filled with classifieds, reviews, photos, and some
commentary. If you're looking for news about the harder aspects
of the hardcore scene then definitely check this out. Always good,
and always informative, and yeah there is a new issue out all the
time... KM (Christine Boarts/PO Box 492/West Chester, PA 19381)

SOBER #3 8.5x11 26pgs. \$1 Ididn't exactly read all of them, but there are interviews with Scorch, Day of Suffering, Brother's Keeper, 25 ta Life, Chapter, Digression, Shutdown, and Indecision. I wouldn't say that any of them were amazing, but if you really like to read interviews or you like any of the bands a whole lot you might be interested. Also has a few 'zine and record reviews. LK (PO Box 1090/Creedmoor, NC 27522)

SOME KIND OF CREATIVE DROUGHT #1

SOME KIND OF CHEATIVE DROUGH #1
8.5x5.5 20pgs. \$1
The two longest pieces in this 'zine were a Mary Lou Lord show review and a contribution from the editor's friend that is all about a girl he liked and what happened between them. Some of the concepts dealt with seemed to be oversimplified a bit, but what can you do. There's also some stuff about the movie Hunchback of Notre Dame. LK (Jason Willoughby/Box 2905/1 College St./Holy Cross College/Worcester, MA 01610)

SOME OTHER CITY #1/DANGERFOX #6

SOME OTHER CITY #1/DANGERFOX #6
5.5x4.25 40ps. \$1
Dangerfox focuses on the trials and tribulations of living in the city of San Fran. Some stories of childhood reminiscence and propositions for a more romantic nation of kids (as well as a lament upon living without the prospect of getting any play) made this a delightful enough read that as I read it on the bus, I went right past my stop. Some Other City I have to say, as it must be noticed when two 'zines are sandwiched together in this format, practically took the cake. Mostly personal stories and letters that are engaging and dramatic. Charming, quaint, and humorous, this literary shakedown is highly recommended to any lonesome reader for pleasure and inspiration. Sheesh, this is a gushy review. JI (1892 A Market St./San Francisco, CA 94102)

SORRY, I FORGOT YOUR NUMBER #1

This is another addition to the world of personal 'zines. Quite arty, with writings about growing up, and the general experiences of life. LK (PO Box 3068/Ft. Myers Beach, FL 33932)

SOUND VIEWS #42 8.5x11 48pgs. #2
Another issue of this New York publication. This time around there are write ups (slash) interviews with Kiss It Goodbye, Halfman, and others. The highlight for me was a tribute to Donny The Punk that Jim Testa wrote. I met Donny once in Washington D.C. and I'll have to say he did indeed live an amazing life. When I first got into punk rock I remember reading scene reports and articles in MRR that Donny wrote. He was there from the conception of this whole thing. Everyone in punk should know about his efforts and experiences. KM (96 Henry St. Suite SW/Brooklyn, NY 11201-1713)

SOUNDS CELEBRATING RESISTANCE #1

newspaper 16pgs. \$1
I was surprised to see that this is only the first issue of Sounds Celebrating Resistance. The goal is to explore the world of political music, and this is done through book and record reviews of books and records with strong political messages, and interviews with labor activist Anne Feeney and Different Strokes. I expect good things to come from this zine in the future, and this first issue sets it well on it's way. Good work. LK (PO Box 191715/Sacramento, CA 95819-1715)

SPACE ROCK GO AWAY 5.5x4.25 12pgs. \$1 A short play that doesn't really have a plot or anything. There are two characters that are talking about, from what I can gather, nothing in particular. Maybe I missed something. LK (hmm, no address)

SPAGHETTI DINNER & DANCING #2

8.5x5.5 36pgs. \$1

Montana must be a lonely place. This 'zine made me look at the dark side of being a punk, for me and for others. Left me feeling sad and wanting to help this kid. Sorry about your dad. EW (1903 S 4th W/Missoula, MT 59801)

STARGAZER #1 8.5x5.5 28pgs. 64¢
Everything about the first issue of *Stargazer* is highly original: the layout, presentation, writing style, even the manner in which the pages are bound together is different than the norm. My first impression is that the author is fairly new to 'zinedom and therefore has not been force fed over and over again the very standard approach most of us employ (come on, admit it) in publishing our zines. There's some original thinking happening here, and it's refreshing to see. Content ranges from personal essays and editorials, poetry (that is actually good), to artistic expressions and contributions. Do yourself a favor and support originallip... get this zine! GP (Laura Cooney/1025 Embarcadero #B/Isla Vista, CA 93117)

THE STARVING VEGAN #1 8.5x5.5 32pps. \$1.64 I'm always pleased when I stumble across a new vegan cookzine. There isn't time before the HaC deadline to try out all these recipes, but they look really good. Next time I'm inspired to cook, I'm going to flip through these pages. There are about 50 recipes, from Oriental Noodles with Tofu to Chocolate Pudding to Tofu and Vegetable Lasagna. Yum. LK (2052 N. 940 W/Provo, UT 84604-1255)

STATE #4 8.5x11 56pgs. \$2
Bob has his shit together, and besides a few minor complaints, this 'zine is pretty good. This issue has a lot of stuff on tattoos, along with interviews with Promise Ring, Merrick, Abhinanda... and of course reviews, columns, and some politically motivated aspects. The text could be a bit smaller allowing for more content, but otherwise the design is well conceived. One of the better newsprint 'zines. KM (PO Box 30374/Indianapolis, IN 46230)

STATION #1 8.5x11 44pgs. \$1.32

This is the second 'zine of this issue 'ye received that is top notch so far as interviews, reviews and writing go, but is extremely lacking in the layout department. Image shouldn't be as important as it has manifested itself within the hardcore scene, but many people will overlook the quality material inside because of the editor's inability or refusal to liven up the layout. By no means is this 'zine impossible to read, it's just that every page consists of tons of two columns separated by a line down the middle and pretty small typeface. Regardless, this 'zine features quality interviews with Karl Buechner (Earth Crisis), Ray Cappo (Shelter), Jay Bentley (Bad Religion), Chris Reason (Age of Reason), Michael Kotch (Eve's Plum) and the Boston SKA band The Scavengers. There are plenty of record and show reviews, some poetry and a little bit of writing. This is primarily a music magazine and worth picking up. MM (2651 9th St./Boulder, CO 80304) (This is one of Mike's shorter reviews. He must have been in a hurry. — Kent)

STIFLED #6 8.5x5.5 28pgs. \$1
Personal writing from a woman's perspective, it's quite angry at times. Stuff about being treated like shit for being a woman in the hardcore/punk scene, prozac stories, childhood traumas and much more. I particularly enjoyed the interesting article about the phenomenon of firewalking. There's also some really cool artwork and some great Andy Singer comics. An interesting read, check it out. MARK (PO Box 471/Allston, MA 02134)

THE STORY OF 0 8.5x5.5 28pgs. \$2
This is all in the form of a long letter to an ex-friend, and it touches upon many different issues. Christina talks about sexual abuse, race, class, mental stability, eating disorders, and much more. It's well done and honest, which I respect a lot. LK (Christina/3322 Caliente PI./Coquitlam, BC/V3E 2P9/Canada)

STRIFE #3 8.5x5.5 20pgs. \$1

The first and longest piece in the 'zine was titled "Democrats: Liberals or Republican ally?" Most of the other content was politically oriented writings, about political prisoners (Mark Cook), Columbus Day, and immigrants. It's actually quite informative. LK (PO Box 660881/Birmingham, AL 35266)

SUB-PULSE #2 8x11 40pgs. \$1

This 'zine was formerly called *Pulse*, but that created confusion because of some Tower Records magazine, so the name was changed. This reminds me a bit of MRR or HaC. Not that it really looks like either 'zine, but it has the reviews/columns/articles/ads format to it. Interviews this time around are with Squirtgun, the Johnies, and Blanks 77, and the writings include a piece on Leonard Peltier and stuff about the MRR/corporations debate. Though most of the ads and content were not directed at a genre of music that I'm involved in, I still appreciated the writings. LK (2412 Slayback St./Urbana, IL 61802)

SUBVERSION #2 8.5x5.5 36pgs. \$2
Mr. Rogers weighs in with some left leaning pieces on today's social and political issues. There are some interesting, though probably incorrect, theories put forth. Seemingly out of character, a pro Proposition 187 essay that ignores many facts (and since I now live in California I can comment on this issue—at least I pass Mr. Rogers' criteria test for who is allowed to say anything about this topic.) Reviews (beer and records) and Baboon Dooley comics round out the 'zine. It seems that the author almost exclusively reviews the product of his musical advertisers. Unfortunately he has not succeeded in getting Samuel Adams to provide any free samples. OB (PO Box 2881/Pullman, WA 99165-2881)

SUPER BLIND #2-#3 8.5x11 38pgs. \$3
Son dos 'zines separados, pero los mandaron juntos a *HeartattaCk*.
Super Blind hablas de los grupos de los EEUU como Farside, 7
Seconds, y Napalm Death. Hasta tienen una entrevista con el
grupo Lagwagon de los estados unidos. Este 'zine tiene un poco
de todo: literatura sobre el antifáscismo y las víctimas en Ruanda,
comentarios de CDs, 7"s y 'zines y muchos columnas dedicadas a
las bandas de la Argentina y los EEUU. TP (Mariano/C.C.3288
(1000)/Buenos Aires/Argentina)

SYCOPHANT #2 11x8.5 24pgs. \$1.64
If you're into the hardcore of the mainstream, as in Quicksand,
Orange 9mm, Civ, Into Another, Revelation Recs., Green Day, Red
Hot Chill Peppers, etc., this 'zine might be for you. Personally, I
don't understand why this kid wastes his time when Spin and MTV
can and do cover this stuff a lot better. EW (PO Box 5681/Lafayette,
IN 47903-5681)

TAPE OP #2 8.5x7 24pgs. \$2
I thought the idea of *Tape Op* might be a good one... A magazine dedicated to distributing information about music recording (the equipment, how-los, etc.). But when I actually sat down to read it, I realized that it has an extremely professional feel to it that I felt made it fairly uninteresting and hard to follow. But maybe if you're into recording... LK (PO Box 15189/Portland, OR 97293)

TEMPEST 8.5x5.5 40pgs. 64¢

IEMPEST 8.5x5.5 40pgs. 64¢
I kind of fucked up and there is a letter in here that Roger wanted printed as a letter in HaC, but I just didn't see it in time. Oh well, maybe next issue. It's interesting though, about how he printed information about herbal abortions on the back cover of the 'zine and now the post office is threatening to sue him for spreading obscene material through the post office. The rest of the writings mainly consist of observations and the like. Well done 'zine. Some of the stuff is personal, and some of it is political, I think that Roger is well on his way to discovering the secret of the happy medium. LK (OCMR 1947/Oberlin, OH 44074)

TEMPTING TIMES #7 8.5x11 20pgs. 32¢ Some moderately interesting artwork topped off with personal writings that didn't really grab me. I suppose you can't really go wrong for a stamp, now can you? I really liked some of the layouts, yet most of this looked like it was just flung across the room and onto the xerox machine. SC (1209 Grassy Key Ct./Tampa, FL 33612)

TWISTED FORMS #1 8.5x5.5 20pgs. \$1
Ahh, memories from my childhood brought back... there is a whole section in this 'zine on the "chose your own adventure" books. I haven't thought about one or those in a long time. The stuff about summer vacation and the other writings were fine, yet the handwriting became a bit difficult at times. As much as I dislike monotonous computer fonts, I do have to admit that they make reading a lot easier. LK (Erica/CS Unit 1191/200 Richmond Road/Williamsburg, VA 23186-1191)



THINGS FALL APART #5 7x8.5 40pgs. \$1 I think the highlight of this 'zine is the article entitled Emo Analyzed: picking on hardcore's sensitive cousin. Very amusing, it's written like a college term paper. There's an in-depth interview with Brian from Catharsis that is really well done, there is also an interview with the singer of Action Patrol and other well written pieces. There's a lot to read here, I enjoyed reading it all. MARK (705 N. Columbia St./Chapel Hill, NC 27516)

TWIG.FIST.FORK. #1 5.5x4.25 24pgs. 64c
Personal writing on moving to new cities, being lonely and missing friends. Something about how people should not drop out of high school which I totally disagree with. Also, some poetry pieces about sex and getting a blow job and a somewhat pointless tactic for destroying a pro-life rally. KF (3604 Dawson St. #4/Pittsburgh, PA 15213)

THIS IS HOW THE WORLD ENDS #2

2.75x4.25 12pgs. 32c Thoughts and observations about the massive universe we live in and what exactly our place is in it as individuals. If you like 'zines of the Swivel Action genre, This is How the World Ends might be just what you're looking for. LK (PO Box 125/Macdona, TX 78054)

TIDBITZ #1 8.5x5.5 12pgs. 96c
Meybe it's just me, but I can't find anything too redeeming in Tidbitz. I really don't like show reviews (which there are some of, and they aren't interesting ones) and other than that there are only record reviews and reprints from the book "It's a Conspiracy" and an Emergency Times Network flyer. The layout needs a bit of work also. LK (2435 Webster St. Suite A/Berkeley, CA 94705-2050)

TURNCOAT 8.5x5.5 44pgs. \$1
Straight out of the hot haven of Arizona. The Phoenix hardcore scene speaks for itself. Writings by Mike (the mechanic) to Abiology Records to other volunteers willing to express themselves. Many of the writings denounce religion and/or Christianity in the hardcore scene while others speak of everyday genre and mishaps. I wouldn't expect anyone to search for this 'zine if they weren't from 'Zona. SA (4225 E. Tanglewood Dr./ Phoenix, AZ 85044)

UPSTATE #7 8.5x11 36pgs. \$2
Where to start? Description: arty 'zine that deals with typography, design, and also features some reviews of punk related material. Likes: the paper is very nice, and it is obvious that a lot of work went into each and every page. Dislikes: I can't stand the design technique. The pages are cluttered and it all seems a disarray. I understand that the editor is interested in this sort of design, but I simply can't stand looking at it. I was unable to read much of it because my concentration was wiped out by the horror of the design. Whatever, If Dave likes it then who am't to complain? If you are interested in design (tespecially typography as the design) then definitely check this out. There are even interviews with other designers that share Dave's interest in technique. Oddly enough, even though I didn't really care for this 'zine I'm glad it comes out. Diversity is nice. KM (PO Box 1171/Sherrill, NY 13461-1208)

URBAN VOICE #1 8.5x5.5 20pgs. \$2
The interviews with 25 ta Life and Unborn consisted of relatively basic questions (What is the scene in your area like? What are you influences? etc.). There are also some show reviews, and a handful of record reviews also. LK (142 Springfield Rd./Brighton/E. Sussex/BN1 6B2/UK)

THE VEGAN NEWS vol.2 no.2 8.5x11 16pgs. \$1 The Vegan News is put out by Vegan Action. In here is some recent into about McDonalds, random vegan info, and cool reviews of Earth Crisis and Torches to Rome, along with some facts about the meat and dairy industry and health. Very interesting—If you haven't heard much about Vegan Action you should read this. (If you want to become a member of Vegan Action and receive a subscription to The Vegan News, basic membership is \$15, or \$10 or studentilow income. Write to them for more information. -leslie) CH. (PO Box 4353/Berkeley, CA 94704)

VERSUS ON THE REFRIGERATOR DOOR #1

5.5x4.25 32pgs. 50¢
Peaceful and plain, this starts with a collection of poems all slightly vague, though being direct doesn't seem to be the matter of concern. The writing is sweet, stretching from the fantastic to the sentimental at first. More prose fills the second half and leans towards personal encounters and interactions with others. Illustrated with lots of creative personal energy. Ji (Swivel Action/PO Box 40674/Portland, OR 97240-0674)

VISINE #4 8.5x5.5 24pgs. \$1
Michael prints reatly informative stuff about different activists and groups, such as Judi Bari, the MOVE 9, and Mumia Abu-Jamal. There is also a little bit of personal writing to round off the 'zine. LK (655 Pilgrim/Birmingham, MI 48009-4616)

VIZINE #1 8.5x7 24pgs. \$1
Honestly, all I can think about is this throbbing headache that have right now, and this 'zine really isn't helping it out at all. I can't really hit upon what the content is in here. It's kind of a mish-masl of things. Reviews, ads, and some weird article-ish things that could totally live without. Mike's selling some records and he list them in the 'zine (Riverdales 7", Horoure Prinker 7" and lots more). LK (4633 W. Paradise Dr./Glendale, AZ 85304)

VOYAGER #2 8.5x5.5 32pgs. \$2
This is all one big bunch of scene reports. There are reports from Australia, Japan. Scotland, Italy, the Czech Republic, Germany, Malta, and many, many more. There are 18 in all. Each scene report lists bands and zines from the area, and some also list addresses for record labels, collectives, and bars. LK (Fred Perrotin/28 rue Claude Chappe/45140 Saint Jean de la Ruelle/França)

WAR CRIME #2/#3 8.5x5.5 28pgs./32pgs. \$1/\$1
#2: You could never go wrong with a revolution 'zine fighting any kind of oppression. This issue didn't include much but it did extract a strong spirit of anarchism and justice for all. Free War Crime patch too. SA * By the numbers political 'zine, complete with basic cut and paste layout, war graphics, record reviews of political bands, addresses for dozens of organizations doing "political" work. There's a pretty good story concerning some members of a group called the Anarchist Black Cross getting fucked with by some local pigs in Florida. War Crime has a lot of potential, and hopelity some day that potential will be realized. My advice: lose the corny illustrations and clean up your layouts. Good luck! (I forgot ormention, a big ugly patch also came with the zine...) GP * #3: Much of this issue of this anarchist 'zine deals with prisoners rights and related issues. There's a narticle on the formation of an Anarchist Black Cross Network in whose purpose is to help prisoners obtain their civil and human rights. There's also a reprinted interview with Mumia Abu-Jamal, a piece written by Ron Campbell; some facts about the minimum wage, as well as reviews, recipes and more. This 'zine has grown quite a bit since #1 and is well worth your dollar. MARK (PO Box 2741/Tucson, AZ 85702).

WOODGATER #2 8.5x5.5 8pgs, free I get the feeling that this is more for the folks in Saratoga than for anyone else. Stuff on bands and places to play in that area, and how to print designs on shirts using linoleum cut-outs. The thing about guys in bands "getting girls" was pretty fucked up. LK (3024 Duckworth Drive/Saratoga, PA 19464)

WE AIN'T GOT NO CAR #3 5.5x4.25 32pgs. 55¢ This 'zine begins with a nice discussion of conspiracies that currently exist (in the car and telephone industries). It continues on with some writing that is more on the literary end of the spectrum, and quite a few reviews. I appreciate the effort put into the layout, but there appeared to be no continuity to anything, which prevented the 'zine from really flowing. LK (2207 Shades Crest/Huntsville, AL 35801)

W.G.O.I.M.P. #4 8.5x11 28pgs. 64¢ Basic hardcore zine with band interviews, record reviews, personal and political articles, editorials about certain aspects of the scene, etc. What sets this apart from the rest is the tucking truck load of personality this guy has... funny as shit while remaining intelligent, a rare combination these days. Had me laughing out loud multiple times. Leslie, please give me all future issues to review! GP (488 Green Bay Road/Highland Park, IL 60035)

WHATCHA THINKIN'? #3 8.5x5.5 32pgs. \$1
Way cool 'zine done by a girl going through some tough times.
Take heed because this is the real shit—the human experience in
20th century civilization. Hey, you're from Phoenix? How come I
don't know you? EW (4225 East Tanglewood/Phoenix, AZ 85044)

WORDS CARVED INTO MY HEAD #1

8.5x11 28pgs. \$4 Are.you interested in old school straight edge? Or perhaps you're a die-hard Mouthpiece fan? Well, look no further because *Words*

X5844X 8.5x5.5 36pgs. \$1.64
Trying to deal with his negative outlook on things makes up a large part of the writings in this 'zine. He wants to use the 'zine to enlighten people, but in the process he unfortunately makes some odd (and somewhat offensive, in my opinion) generalizations about the female gender. I also could have done without the "guide to subcultures." He is a vegan, straightedge kid who seems lonely in Utah, so write him if you so desire. LK (PO Box 757/Roy, UT 84067)

XYSTER #2 8.5x7 44pgs. \$2

An attractively put together piece from our friends up north. I believe this one's going to newsprint next issue, and looks like it will be covering the usual fanzine fare, with interviews, opinions, reviews, etc.. hopefully they can put a twist on standard format that so many fanzines seem to follow. The highlight here was an interesting interview with that crazy lot from Vancouver, Submission Hold. If not exactly groundbreaking, this was nicely done... swell job. SC (PO Box 56057/1st Ave Market PI./Vancouver, BC/V5M 4S9/Canada)

YOUTH EXPLOSION 8.5x5.5 24pgs. \$1

A bunch of newspaper clippings and writings make up the content of this 'zine, it's goal being to talk about the happenings in the city of Brockville, Ontario. Though it is Brockville-centered, the writings hold meaning for people anywhere. Stuff about cops, (dropping out of) school, and more. Though the layout was a bit messy and I couldn't read all the words at the edges of the page, I en-



Carved Into My Head is Peter from Crucial Response's tribute to Mouthpiece and the days of straight edge pride. Lots of writing about straight edge, and lots of stuff on Mouthpiece. Nice looking with a bunch of photos. And for you historians, there is even a column that tries to define what "old school" means and was. Bringing it back!?!?! With a vengence! (Hey, Peter, forget Mouthpiece. They aren't even in the same league as Monster X or Deadstoolpigeon.) KM (Peter Hoeren/Kaisersfeld 98/46047 Oberhausen/Germany)

WOUND FANZINE 8.5x7 36pgs. \$2
Looking to spend two bucks on something other than two tostadas minus cheese at Taco Bell? I-think I've found it, and it might keep you entertained longer than my friend Jeff J Jawk at the Jack Shack. Wound Fanzine is a must for 'zine readers with a leaning towards the political left. Milke makes use of good layout/pictures and excellent interrogative skills to make the 'zine aesthetically pleasing (aside from the small font sizes at times). A great account of "A History of Birch Control" by Tara Lewis is included as well as an informative pro-choice article by Trish Kuczynski. A nice chat with Mike from Damnation ad is included as well as a through-the-mail interview with 7 years War. An incredibly lengthy and interesting interview with Crudos pushes Wound into a category few 'zines achieve. I would like to see more writing by the editor in future issues. Wound is top-notch. MM (308 Beckett Ct./Winter Park, FL 32792)

WRITING ON THE WALL #1 8.5x5.5 32pgs. \$3 I don't really know anything about this type of stuff, but Writing on the Wall was made to document graffin along the Harlem Line. Good... Bad... I have no idea. If you're into that stuff you might want to check this one out. LK (Unseen Press/PO Box 23/Valhalla, NY 1000).

joyed this 'zine. LK (Neil Anderson/292 Stewart #8/Peterboro, ON/K9S 3N1/Canada)

they're short... they cost a stamp... they're coming to your town... can you resist the attack of the fiver 'zines?

BUCCANEERS OF THE NEW AGE: PIRATES

AND UNDERGROUND MUSIC

As the title suggests, these are a couple of pages about connections between pirates and underground music. It was originally written for school, and includes suggested readings on pirates if you're interested. LK (John Mark Boling/Worner Box #528/Colerado College/902 North Cascade/Colorado Springs, CO 80946)

CHUMPIRE #69/#71/#72

As always, lots and lots of reviews, plus a little bit of writing. Greg somehow manages to fit 8 columns across a page, making Chumpire not the most reader-friendly 'zine, but it does have a lot of information and comes out pretty frequently. LK (PO Box 680/Conneaut Lake, PA 16316-0680)

DARKNESS AT NOON #10

This is more directed at people in Arkansas than anyone else. It's all about trying to get a community to come together, so if you're in Arkansas or are interested in talking about scene unity stuff, get in touch with this fellow. This is a half issue of the 'zine, usually it is full length. LK (PO Box 465/Mountain Pine, AR 71956-0465)

GEARHEAD NATION #25/26

A bit about boycotting Shell products, reviews, short columns, and some stuff about what's happening with two anti-McDonalds activists. LK (Derek/57 Stapolin Lawns/Baldoyle/Dublin 13/Ireland)

DON'T ASK ME SKATEZINE #11

Cool little one pager with a bunch of sharp lookin' skate-boarding photos along with an article on the Santa Cruz/ Creature demo in Indianapolis and a spot check for Brown County. Skating is alive and kicking in Indiana, see for your-self. MARK (2127 E. 5th St./Bloomington, IN 47408)

#8/BLACK LABEL #4

I think this is a split flyer 'zine, but I can't be quite sure. It started out fine, with a story called agoraphobia (unfortunately it doesn't have an ending, it's continued in the next issue), but I could have done without the two inside pages. I just don't get it. Is it supposed to be funny? It's not. LK (44 1/2 S. 2nd St. #3/Newark, OH 43055-5432

JOIN KAO #0

JOIN KAO #U
An interview with the band Carol, and a whole bunch of record reviews, plus a short story. I really like the paper that it's printed on and the whole visual appeal that Join Kao has. LK (Torben Nielsen/Faerogade 57, 3.th./DK 9000 Aalborg/Denmark)

NO SCENE 'ZINE #8/#9

NO SCENE ZINE #6/#3 #8: A short Juglife interview, and also one with Cold Front, plus show reviews and a penpal network. Also some 'zine contact ad-dresses. #9: Interviews with Lockjaw 44 and a Lincoln artist, Frost. Also has some more addresses for 'zines and information about Mail Bomb distro. LK (3260 Starr #3/Lincoln, NE 68503)

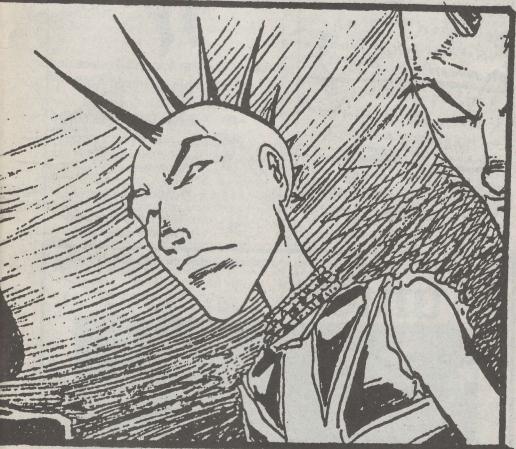
Eight pages of 'zine reviews leads to a few words from she who did most of the reviews... - Leslie Kahan.

I don't know what it is that people want out of 'zines and 'zine reviews. Lots of people claim when they send stuff in that they just want an honest review of their 'zine, yet when they get the honest review they are upset. I find it pretty torturous to review 'zines; it's not something that I particularly enjoy, and I find that very few currently in existence are really good. I think that it's awesome that so many people are doing 'zines now, but I think the problem is that many people who start them don't really come into contact with a bunch of other 'zines, so they aren't aware of

interview was really last minute, so that's why the questions are so boring." If you think the interview is bad, just don't print it. Why would I or anyone else want to read an interview if even the people who took part in it thought it was bad. Zines need to use the space that they have effectively. Wasted space kills the mood of something really quickly. Blank pages that have "I'm just trying to fill this space with something" scribbled across them are so frustrating to see, there has got to be something a little more worthwhile to fill that space. Please don't scramble at the last minute and create some collage of shit you grabbed out of the trash at Kinkos. And while the layout alone doesn't make a 'zine bad or good, it is an important part of a 'zine. If something is unreadable or unpleasant to look at it brings down the overall quality of the 'zine. I don't really know how other people see 'zines, but I know that I think they are a really good and necessary part of the hardcore scene. I have met and continue to meet a lot of wonderful people through zines, and I have learned a hell of a lot from some of them. I want people to keep on doing them, and I want to encourage people to order them. Look around and see what is out there. think a lot of people would be surprised if they just started ordering things, and I think if people realized that others were actually going to order their 'zines they would go into the project a little bit differently. With the mass of 'zines that are currently floating around, I can imagine that there are quite a few that never make more then ten or twenty copies per issue, and they may not even get rid of that many. Maybe that is what people want? I'm not ever sure if people simply make the 'zines to make them and have them reviewed or if they actually want people to order them. I think if people realized or hoped that they were going to make and distribute fifty or one-hundred or more copies of an issue things would be done a little differently. People wouldn't be printing things that they thought were pointless or stupid, or that they felt were poorly done. Huge blocks of wasted space wouldn't be strewn about. and before anything was ever sent out the zinester would be sure to create something that they were proud of. I fluctuate a lot on what I think should happen with the 'zine reviews, At times I think that most things should get a good review, regardless of whether or not they appeal to the reviewer, simply because somebody put time and effort into it. At other times I feel like some of the reviews in HeartattaCk are too complimentary, when the 'zines are pretty mediocre or downright bad. I guess that it's ultimately left up to each individual reviewer. We all have our own likes and dislikes and styles, and they really shine through in the reviews. Overall, though, must say that I have a lot of respect for the people who put out 'zines, it's tough to put so much of yourself into something for other people to read and do with as they wish. It certainly is not easy,

I would really like to compile some sort of list of 'zine distros to print in a future issue of HeartattaCk. Distros provide an easy way to learn about and get a lot of 'zines that you might not otherwise be aware of. If there are any distros out there who want to be included please send a postcard or your catalog or maybe something that describes your distro a little bit.

Thanks. -leslie



Art from *The Playground Messiah* by Nate Powell

RIOT GRRRL REVIEW #2

The Riot Grrif Review is a listing of 'zines with ordering information similar to Action Girl. It reviews all 'zines sent in by women and some sent in by men. In all, this issue reviews about 75 'zines, plus some records are reviewed also. LK (PO Box 1791/Fort Myers, FL 33902)

THE STRAIGHT EDGE NEWSLETTER #18

Lots of reviews, of 'zines and of records.' Also a bunch of letters from people all over the world (17 different countries! Wow!). Also a column and a short interview with Earthquake 'zine and Self Conviction. LK (Y. Boisleve/BP 7523/35 075 Rennes/Cedex 3/France)

THIRD PARTY NEWS Oct. '95
This just came in for review but it's the October 1995 issue. Maybe there are newer ones? Short columns and lots of scene reports. If you like to write scene reports, send some in to Nick. LK (21 Nancy Ln./Amherst, NY 14228)

ZAGINFLATCH #8

This is an English version of the Necemo I Nedamo newsletter from Croatia. This, my friends, is real fucking life. Plentiful information about social and political happenings in the ex-Yugoslavia. When was the last time you attended a protest for refugees' rights in a war-torn country under quasi-martial law? This made me so fucking sickened with the hardcore scene and the world in general. Fuck. Get this and get an education. EW (Zap-ark/Gajeva 55/10000 Zagreb/Croatia)

what is out there and what can be done. Imagine that there are going to be over two-hundred 'zines reviewed in this issue of HeartattaCk alone, which is only such a small fraction of the total number that are around. That's an awful lot of 'zines, and while I don't think that there is one particular mold that everyone should follow in order to create something good, there are definitely a few things that many, many 'zines do not atempt that would make them a lot more effective. The thing that I think is the most important is that each 'zinester needs to like and be proud of what they have created. So many are sent in with notes that say stuff like "this is my first try doing a 'zine and I know that it really sucks, but the next issue will be a lot better." If the 'zinester honestly thinks that their creation is bad, how is anyone else supposed to like it? That goes for the 'zine as a whole and for particular parts of it. So many interviews begin with the statement "this



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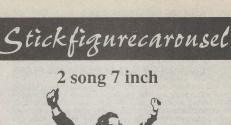
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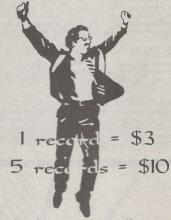
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Race Traitor descended upon an unsuspecting hardcore audience at the 1996 North Carolina Hardcore Festival, where they proceeded to rip and shred the stagnancy and complacency of this scene like no other band has done before. Their tools and methods? Simply, truth and honesty. They helped to create quite a stir at this fest and thus added to one of the most intense experiences of this writer's life. However, their show the next

day in Virginia Beach was less

purposes of labor, or who have been actually colonized like the indigenous people. And I have a relationship to those people, whether I'm biologically or physically white or not.

A: What's that relationship?

M: That relationship is like that of a parasitic nature in a sense. My material comfort, my psychological comfort, etc. comes at the expense of the exploitation of those people in many differ-

relationships. Like, I have a certain relationship to African people because I fall into this certain category that's been created. We don't draw the lines, the lines have been drawn. The only way to expose those contradictions, the only way to erase those lines is by first rectifying a political relationship, an economic relationship we have with other human beings. And the only way to do that is through transforming the way your re-

sources are used or the way your political power is exercised. When you

submit your political power or when you let your resources be funneled into movements that are destroying these lines that's what it is; and the way to destroy those lines is through empowerment, not through tolerance. It's like, tolerance is a fucking racist thing. It's like, "I can tolerate you." Like, you're so bad that I have to tolerate your being around me! And that's so fucked up. A: Or even that you have the power to accept or reject. No one says "I have the power to accept or reject," they say "I accept" and that kind of clouds the fact that they have the power to reject as well.

M: Exactly, because ending racism is not what Race Traitor is about because ending racism is basically white acceptance of non-white people. And where does the power lie in that dynamic? The power lies in white power. Ending racism is a white power action, and when it has been used by our society its been used as a pacifying issue-you know, like all these fucking cracker politicians who get on stage and say that they're about ending racism or all these cracker authors, or cracker social theorists will say "we're about ending racism"—and what they're saying is we're about letting white people socially accept non-white people rather than turning around that relationship and that's why someone like Martin Luther King was tolerated by the white government for so long until he started looking for issues beyond tolerance. He started looking at the issue of power dynamics: self-defense vs. non-defending yourself. And once he started looking at this issue he had a bullet in his head. That's why Malcolm & had a bullet in his head, that's why Fred Hampton had a bullet in his head, that's why Huev P. Newton had a bullet in his head. why Fred Hampton had a bullet in his nead, that s why Huey P. Newton had a bullet in his head, and thousands of men and women who said it doesn't matter whether you olerate me or not, your fucking culture is still exploiting, killing, and brutalizing my culture and I m going to take that power back.

A: So, how do you deal with the reactionary level in scenes that are supposed to be revolutionary, like the punk scene or the hippie scene?

like the punk scene or the hippie scene?

D: Their reaction to what we're saying?

M: Yeah, white revolutionaries

A: How do you deal with the reaction of "Hey, I'm one of the good guys!"

D: The way I do it a lot of times I do something stupid and I have a reactionary reaction to what they say, but the best I've found to try to do, by trying to expose more contradictions that white people have by challenging those politics; being like "If you believe this then what is it that you're doing to rectify or what is it you're doing in your activities to create revolutionary conditions?" A lot of times people come up with the question: Well, how do I?

A: And with the case of Martin Luther King, how did he get to the level of revolutionizing his movement beyond just pacification of the masses? Beyond just what the government was

than grand, whereas the 30 people who showed up had their numbers dwindle to about 8 or 9 by the time they were beginning to play their last song. What causes these two extreme reactions that this band has been getting? Is Race Traitor what this scene needs or are they just making mountains out of mole hills? Well, listen to Dan, Mani, Brent and Karl and find out for yourself. Are you safe? — Alex

ALEX: The concept of "Race Traitor"—whose concept was that?

DAN: I kind came up with the name accidently. We were doing this band called Hinckley before and that was like the most agitational name we could think of to enter into the punk scene with, Hinckley being the person who assassinated Ronald Reagan, or tried to assassinate Ronald Reagan-I live in a dream world; I don't know, I came up with the name for it before that band broke up and I was thinking about my cousin who's this total redneck from the south and we grew up together super close, like brothers almost, and as we got older we didn't see each other as much and our ideas totally drifted apart. He totally became this fucking racist, nationalist, flying-the-dixie-flag type person... And I was thinking one day about if I actually got up the fucking nerve to confront him about the shit that he says sometimes-I mean I have, but not the way I should—that he would look at my political ideas like all those people on those stupid-ass talk shows. "You're a race traitor!" and I was like "That's fucking awesome!" Yeah, I'm a total fucking race traitor, or I try to be. So, the name was conceptualized then, and then Hinckley broke up so now we use that name.

A: As far as using the words "race traitor," what do you think the origins of that is? Because, when you guys discuss race you don't necessarily discuss owning up to some biological standard. So

what are you betraying then?

MANI: Well, see, I'm like—culturally, I'm not white. My parents are from Iran. There is something basically what we call a concept of "whiteness" which is bestowed on almost everybody in our western culture. What whiteness entails is, it's basically a value structure and a social structure which imposes the physical well-being of the white culture and the material comfort of the white culture and the social power of the white culture above that and at the expense of the nonwhite culture. And, though I'm not white culturally or white historically...

D: Or in that concept of pure, Aryan blood...

M: Right, or like in the Christian sense, I still subscribe to whiteness in my lifestyle because I'm upper-middle class in America and I have a relationship to colonized people, which are people around the world which the United States and western powers have economically colonized, militarily colonized, and people within this country that have been brought over here for the

ent avenues

D: Also, the whole creation of whiteness, like being something that was created as a justification for the brutal assault that Europe waged against Africa and Latin America and Asia. That was the creation of whiteness and non-whiteness. The creation of whiteness came in America where the people of Europe could be unified as one "race" so that they could continue the rape and pillage of those other places.

A: Okay, so you guys discuss race on a more dynamic scale than what the majority of people would imagine. How do you get across your ideal of what race is when so many people are fucked into thinking that it's just blond and blue-eyed are the stereotypical white person and people tend to be sometimes offended and defensive?

D: It's really difficult, I think, because we've all, since the after '60's—which was probably one of the most progressive times in the history of our country-this like, liberal kind of ideology has been shoved down the throat of progressive white people. Which is kind of the whole thing about humanists.

BRENT (sarcastically): "We're all humans!"

A: Aren't we though?

D: Yeah, we are all humans. That's fucking true, but what that does ... you just leave it at that and you don't talk about the way that gender and race has been used as a tool to justify certain acts Race has the deepest roots in the politics and economics of our country. Capitalism itself was founded on the genocide, it was founded on the creation of race—the fucking primitive accumulation of capital.

M: Also, to add on to that, what really infuriates me is like, whenever some white person will say to me "Why do you draw these divisions" "Why do you look at skin color so much?"

B: Who's the one looking at skin color?

M: Right, that's what I wanna say. People have said "Why can't we all just be people?" And I'm. like, the reason you're saying that is because you can be a fucking person. White people are fucking allowed in a lot of aspects-sometimes women are in a lot of ways exceptions to that, but women still do benefit from whiteness-but white people are fucking allowed to be people. Their cultures aren't destroyed. Their economic ability to live is not destroyed. They're not turned into these objects to produce

B: Yeah, it's not white people harvesting crops for like, 15 cents a day all over the world, or even in fucking America—it's not white people working in these sweat shops. So alet's all be humans, I think its the biggest cracker politics to be like "Oh, we're humans, too." Yeah, you have this privilege to be human when 3/4 of the world doesn't have that fucking privilege.

D: And, yeah, we should try to get to a point where we all can just be human. But we have to deconstruct the economic and political realities. that have been created by race, by gender-the

letting him do?

D: I think what it was—and I think it's a different condition with him compared to white progressives—I think with him, I don't think his intention was to be co-opted the way he was by the white left. Kennedy and those people set up the fucking March on Washington economically. When the Watts Riots happened, they called Martin Luther King. They called him, they said "We want you to go out there," and he was like "Well, this isn't where my movement is. I don't even know what's going on." And they were like "No, we want you to go out, we'll pay for your plane ticket, we'll fly you down into Watts." He went out there, went up on stage preaching non violence, and he got fucking booed off, people were throwing shit at him—I think that was probably a big turning point. He was leading his people onto these streets trying to do the most civil act in the most sincere way and he saw like so many people get fucking beat down. It just seems to me that it's easy to make that conclusion-because it's like, after you've tried everything, literally tried everything—and everything had been tried, from the emancipation of the slaves. All those things were just like legalistic, reformist politics, and eventually you're just like "What else can we do?"

B: Exactly. How that relates to the white community or the punk community: none of us do see the ramifications. All these people—me included, everyone in this band included—we're fucking benefiting from all this shit and none of us feel the consequences of it all. So when you're arguing, and people are like, "I don't know, I don't really believe you" and it's because we go home and we go to sleep and we don't

have to fucking wake up at the crack of dawn to go pick fucking vegetables and get sprayed by fucking chemicals. They do not see, I do not see. We don't see the actual ramifications of this, regardless of their little argument of white working class. I don't know if we want to go into that right now...

D: Yes, we do. Go ahead!

B: Well, we as a band think that when people talk about white working class that they're full of shit. (LAUGHTER)

D: Can I interject? I think that what has to be exposed about a white working class revolution or an international proletariat revolution is that that theory was developed by Marx in western Europe and he had a very limited view of the world, which was like a totally Eurocentric view of the world and when he wrote about colonized people it was almost like a side footnote. Those politics might have been correct in that era, in that country at that time, but what's happening now is that to lessen the oppression of the white worker, who was at home, who was in the same land mass as the ruling class, they exported the exploitation. I mean, the exploitation was still going on in the third world and African people, their resources were still being robbed, and white people were still as a whole benefiting from it. But it raised the level of that because all of a sudden all those shit jobs, all those jobs sitting in the factory twelve hours a day were exported to Latin America, Africa, certain parts of Asia. So, I do believe in an international proletariat revolution, but I believe there's a certain relationship that the white working class in Europe and the US has to the colonized worker. The colonized

want to hear any fucking white working class person talk about how bad they've got it because they don't. And I don't fucking believe it for a second! I go and I see my friends who are working forever, all day getting sprayed with chemicals. They go home and they don't have anything to fucking eat and these white working class people are like, "Oh, I can't make my car payment." I say, "Fuck you."

D: And that goes for the colonies in this country, too. The Puerto Rican community, the African

community. It's the same shit.

M: What's super ridiculous about it is, the fucking system is here. The fucking American governmental system, the European governmental system, the international world economic system, the imperial economic system is there to fucking make sure white people are comfortable enough that they're not going to revolt. All these fucking white political theorists have even said that, but the reason they haven't made that critical jump was because they were not colonized. The myth that in America, if you work hard enough you can succeed—that's not a myth for some people. The fucking white working class does have avenues offered to them so they can pull themselves from their bootstraps or whatever. That exists here. The reason that exists here is because non-white people are being stepped upon, stamped upon and the fucking US and European governments are way too fucking smart to let that solidarity go. That's why they have reformist politics, race card issues—like borders: these people are coming and taking your jobs or like welfare is like them taking your money. That's to co-opt the white working class' solidarity. And the white work-

do it because they know whenever the non-white working class becomes further oppressed, takes a step down, the white working class takes a step up. And the thing is fighting the real fucking class war of the real fucking

ing class is generally willing to

working class.

D: And historically the white working class has totally sold out non-white workers. The whole fucking union thing, the starting of the unions was to keep Africans out of getting into the union. But it's like, historically, time after time, white progressive movements—the fucking women's movement, the gay movement—everything sold out the fucking African struggle, sold out any national liberation struggles for their little piece of the pie.

A: The ultimate goals then. We've already laid out the issue that white culture oppresses non-white culture, but what is it that non-white cultures want to achieve? Are they gonna build themselves up to the point where they could become part of the oppressive system which is whatsome organizations like the NAACP or the International Socialist Organization might represent? It's a little dangerous to say that organizations like that may represent black people, Indian people rising up, but they're just status quo now. How do we fend against that contradiction?

D: The ISO represents—or actually both of them—represents totally neo-colonialist politics which is like the new version of colonialism where the NAACP is the fucking—first of all, they've always had a history of being totally legalistic, and if anyone has sold out the African struggle in this country its been the NAACP because they've had a lot of opportunities historically to jump outside the system and never have because its been predominantly made up of the



worker... First of all there are obvious differences in living standards, the thing is that the white worker benefits and reaps from the exploitation of the colonized worker. And the only way to rectify that situation is to give up your stake in it, which is by going under the leadership of colonized nationalist liberation struggles. And that's essentially the politics we represent: that the most oppressed sectors on this planet are going to make a revolution because it's a fucking world economy right now. And if white people, workers, whatever want to unite with that, the only principle way they can unite with that is by giving up the stake they have. It's like, I have a fucking total stake-I mean, I grew up upper-working class, whatever that's supposed to fucking mean, and I still have a stake in it. I can still fucking go back and participate in the capitalist system and try to climb up the ladder. And that's the other thing with "ending racism." If you don't address the colonial question, ending racism becomes this really fucked up thing; because what does this mean? So that means that Africans in this country or Latinos in this country can participate in the fucking rape and pillage of Latin America?

B: Yeah, as far as the white working class, their standard of living is incredible. I have friends who live in the "third world," and to see how they live every day with fucking nothing, I don't

petty bougerosie, which is like black, middleclass who were given a piece of the pie to pacify. And that's essentially the age we're in right now, the age of neo-colonialism. It's like what Malcolm X talked about which was like white power with a black face, or white power with a yellow face. Like, there was a guy at the Fest (NC Hardcore Fest) the other night talking about "Oh, the same shit's going on in Africa, with African leaders oppressing African people." No, no, no. That's total bullshit. Those guys are getting their fucking pockets padded by fucking...

A: They're totally funded by US corporations, but you don't see that on the news because you

see the figureheads or whatever.

D: Or everyone's like happy because the first South African won a fucking gold medal. Whose fucking belly did that put food in? Oh, and the ISO completely liquidates the struggle. All these white-left communist organizations 100% liquidize the struggle of nonwhite people for national liberation because they put out that line: "universal working class," no different. But the difference is that they don't acknowledge the fact that white workers benefit from the exploitation of Africans and their solution is not principle. Their solution is "let's hold hands and fucking go!" and that doesn't eliminate the contradictions at all.

B: (singing) "We are the world!'

M: One thing that's totally true and I think that a lot

people talk about it, but I think I'm definitely in a position to talk about it being Iranian... The thing is that there are non-white colonialists, there are non-white capitalists. A lot of times people are like "Well, you can look at this sector that's non-white: the Iranians, all the Middle Eastern people, and they have it pretty good" in this country and it's because those people and a lot of other Asian people have been given the option by this government and this economic system of staying in the petty bougerosie middle-class with having the aspirations of being the bougerosie if they fucking exploit and neo-colonize African, Latino, and Indigenous people in this country. All these fucking Iranians that are friends of my fucking dad going into African communities and because of who they are they're gonna get the loans, the legal rights, and fucking liquor permits-and they're gonna go in there and they're gonna set up shops...

D: Where white people won't go.

M: Yeah, they'll go to the fuckin' south side of Chicago, set up shops with inferior goods for superior fucking prices and they fucking leach those communities and the money doesn't stay there—what little money there actually is thereand that community doesn't have any form of economic self-satisfaction. Many non-white people in this country and they can even be African, Latino, Mexican, whatever-and a lot of them are

like the new non-white immigration—are given the chance to be a part of the petty bougerosie by this government at the expense of...

D: As a neo-colonialist.

M: Yeah, so when people talk about "its all race," its like, "yeah, its race." Race is whiteness. And its like, yeah, I'm Iranian, my dad's friends are Iranian, they own fucking gas stations and what happens is they have a shot gun behind the counter because the angry African youth might come in so they can blow off the fucking head of a guy that could take money outta there. And that's something this government totally plays up. They're like, "Well, how come these people can work their way up-there's this Iranian guy who

sure they fucking broke a big sweat cracking that

A: And what's so sad is if the communities are even critical of these practices and if they're very militant with their criticism, it's automatically assumed that, of course, these communities are reverse racist.

D: Yep. Oh yeah.

A: Which is what you guys have been called. Well, how do you deal with hardcore after being tagged "reverse racist?" Why do you think that people of such a "revolutionary" mind set would call you guys reverse racist? Also, I want to relate a story to you that a friend of mine told me. He said he lived in a kind of urbanized area of St.



came over here...

B: (dorky "American" accent) With nothing! M: And he had nothing, blah, blah, Well that fucking Iranian guy came over by choice, chances are he was a goddamn engineer so after working his taxi cab job for three years he's gonna get a job. Most of the Cubans or Iranians or whatever in this country are part of the bougerosie, they're just leaving their country because now a self-determined government exists over there in some level or another.

D: That's totally the case in Florida—like, a huge percentage of the people who came over here from Cuba came over because they were a part of the ruling class that was oppressing the masses

M: So they come over with nothing, but they still come over with their history. They come over with nothing economically, but the US government immediately hands over these things not as the US government but as fucking banks or whatever. They hand over all these things to let them get ahead so they can say, "Well, these people came over with nothing and they got ahead"

B: It's because they worked hard. And they believed in America. And if you people just started believing in America and working hard you can get somewhere... DIE CRACKER!

M: Well, the thing is they did work hard. I'm

Louis and he's a white guy and he said he'd get his ass kicked almost every day because he was a white person. And I think one of your ideas is that colonized people cannot be racist and I would like for you to expand on how my friend was not a victim of racism. The tag of reverse racism: is it a myth or not?

M: Yeah, that needs to be exposed in punk.

B: Yeah, this weekend (at the Fest) especially, we were called reverse racist-I mean, we're known as the PC-faggot-reverse-racist-band, a title which I am proud of. But um, a lot of times the arguments were like "Oh, Carlton {Alex's brother) he's being racist," or "Alex he's being racist" and the thing is that racism isn't just prejudice. It's the power to fucking act upon that prejudice, and without that power it's not racism. Like when whoever is "prejudiced" against whoever their oppressor might be, they don't have the fucking power to do shit about it. So how can they be racist?

A: So, if a white kid walks into a black community and gets his ass kicked, who's got the power in that situation?

B: The white kid can call the cops and the cops can come down and fucking arrest them.

A: What if the white kid who lives at least in the school district of this community and has to go to a school where there is at least 60-70% nonwhite and he is victimized maybe once a month or whatever?

D: Well, obviously I don't think that's the form of resistance that's going to be effective in doing anything, but one thing I want say is that that is a reaction to something. It's a reaction to the fucking oppression that has happened, and that violence comes from white culture and white society. I mean, it sucks that that happens and if it happened to me I'm sure I'd be fucking pissed. But a lot of times, I think understanding why things like that happen might change your attitude about it. I don't think it should happen, but I'm willing to bet that the security guards they put into that school are gonna be watching that kid and I'm willing to bet that enough Africans will have gotten their asses beaten down for

touching a white kid. I don't know, I mean I'm making total speculations, but I feel pretty strongly that that's probably

the reality of the situation.

M: No shit. Like, that is a product of white power right there. The fucking frustration, anger that goes along with that attack. The reason that frustration, anger exists is because of economic situations. White power controls the economic situation. The only thing that can turn it over is white power. So that's where the power lies. That situation is created by white power.

KARL: Plus, there's a big difference

KARL: Plus, there's a big difference between Africans being beaten down by fucking cops everyday and one white kid getting beat up, like, once in a while

EVERYONE: (Mad laughter)

A: Yeah, it's kinda scary how the media totally tried to play up the Reginald Denny incident with the Rodney King incident. It's pretty obvious who has the power in each situation. I mean, the cops violence was sanctioned by the city of L.A.—they had badges and licenses to justify their use of force whereas the op-

pressed people acting out of rage...

D: Were called savages...

M: People are politicized by their economic situation. Whether it's conscience or not. Africans and Latinos fucking beat down, kicked upon the head, have their families split apart, have their fucking baby sisters crying because they're hungry—that lifestyle politicizes them. And whether they rationalize it or not, whenever they do a retaliation against the powers that be, or at the symbols of the powers that be, that is a political act. What they are doing is rising up. The problem with that is that it is reactionary to the economic conditions that is based on a political posture that these people have developed through their life, and they can't rationalize it and that's why with these attacks the right battles aren't picked when it's done. That's why in the L.A. Riots the fucking pigs weren't killed or something. These are reactions. When an African youth goes and mugs somebody in a white community, whether they realize it or not, they know where the money is, and they know where it's not, and they know how to get it. That has a political relationship there that people like to overlook. That might not be a logical political act, but the reality is that the ramifications of that comes from a political situation. **B:** Created by the white man...

M: Created by white culture, white power... next time another fucking punk cracker comes up to

me and says "I lived in this Latino neighborhood and I got my ass kicked." I'm like, you should get your ass kicked for being part of the gentrification process. You deserve it and you should have fucking bled hard. That's the way I look at it. I'm fucking sick and tired of—I heard that eight times at the Fest!

EVERYONE: (Indecipherable stuff like a little laughter; sarcasm about punks and anarchists and art students; small talk about the very house the show/interview took place at as being a part of the gentrification process.)

M: Punk is one of the main gentrifiers I've seen. Most punk clubs, most fucking areas the punks live.

B: Like an example is this place called the A-

E, TRAITOR

Zone in Chicago.

D: It's an anarchist center.

B: It's funny. We play there sometimes and we brought up this issue once, but nothing ever came out of it, and that's totally us being idiots playing too, and we're not saying that Race Traitor is free from the gentrifying process...

M: Yeah, Race Traitor's a big fucking part of it. B: Right, and the thing is the place has got all this political information and its got all these books on gentrification, ya know? But they're taking part of the gentrification—they're in Wicker Park...

M: (so sarcastically) But wait, it's in Spanish! It's okay, it's in Spanish!

B: Right, you go there and you never, NEVER see anyone from the community in there talking to these people because why the fuck are they gonna go talk to these fucking anarchists who have the answers? They're there "saving" these people. And that's so prevalent in the punk scene.

A: Punks just base so many of their politics on just that. They haven't experienced, they don't really know what it is to live in an impoverished area, and so they're not gonna come from that perspective. They're gonna come from the perspective that people should accept veganism, anarchism, straight edge as some kind of rule and

if you don't like by that you're not revolutionary.

M: But they don't have to have that politicized angle on it. They don't have to ask those deeper questions when you're on the receiving end of everything. In fact, I remember the first time I saw a talk with a Black Panther on it—I was completely reactionary towards him because something inside of me said that that guy is against living standards of me. People don't want to ask that question, and that's why punk is so fucking shallow and so fucking introspective. Like, "why can't we all be brothers," and "unity," which unity in the punk scene means nothing more than fucking white power because it's a bunch of

fucking punk kids strengthening their relation-

ships. That can't go any other way but white power. That's why all these bands will just talk about their emotional problems day in and day out. Which, I wanna

state, I think is valid.

D: Probably the most positive thing about the punk scene is that it does allow people who don't want to get caught up in the materialism of capitalist culture sometimes—I guess sometimes there's now a lot of materialism inside the punk scene—at least there's someplace that we've all found that we can be introspective and obviously it's not perfect but we can be more honest with ourselves...

M: I don't think it's honest. Because I think we're talking about ourselves...

D: That's what I'm saying is that you can be...

M: But, by lying about the rest of the issues.

D: I agree with that.

M: By ignoring them, and then closing our eyes up, that's not honest. We can't talk about those issues on the foundation of this. I can't talk about the way I interact with another human being

without also acknowledging that that comes from somewhere and that

there's fucking stuff outside of it that's fucking worse.

A: Well, what band has brought that equality of personality as well as politics?

B: Crudos.

D: Crudos.

D/B: Propagandhi.

M: Behold the Pale Horse!

B: Yeah, fucking Behold!

D: Spitboy might have.

B: Yeah, I would definitely think so.

D: Instant Girl.

A: What about Three Studies for a Crucifixion?

D: I haven't read their lyrics. I don't know it

D: I haven't read their lyrics. I don't know, it seems like... I don't wanna say anything.

M: One thing I think that is really important also is that a lot of the punk bands that do that are really, really afraid—although they're talking about these issues—to actually break the punk peace, break the lass peace—actually stir up enough where people are forced to think about it.

D: I don't think the bands we mentioned are.

M: Yeah, that's why we mentioned those bands. But other ones, I've read their lyrics and have been like, oh, these are good lyrics, they're pretty close to being right on. The thing about it is, in my political interpretation, those lyrics become

just an aesthetic because what comes first for a lot of political bands is punk: punk first.

A: What about a band like Rentamerica or Propagandhi who are essentially all white and who could say things but they're not gonna be called racist and they're not gonna be boycotted at some Fest because of their white privilege. Do you think there's a double standard?

D: Yeah, I mean, there's like a total double standard. I think it has to do with the presentation. A lot of people are afraid to say "white people do this." And that's part of what we were talking about before, that whole liberal ideology of like, you can't talk race. If you do you're a racist.

A: Particularly if you're of the oppressed class. D: Oh, more so! In the oppressed class, if you talk about "white ...

M: Because then you become a threat if you're the oppressed class talking about it—then you're a fucking threat and people become totally reactionary because they don't know what to do.

D: Yeah, I think that that's why a lot of bands can say all that shit and that double standard exists. I think it takes—and I'm not trying to toot my own horn as they say-but it's like, if you're white and you don't just come out and bluntly say the shit, you can get away with just about anything. And I think that was the fine line between Rentamerica and us (at the Fest again). I mean, they didn't come out and bluntly statebut, I think what they were saying was right on. But I think that's why the double standard exists, because there's a line you can totally walk.

A: They don't use words like...

B: "Cracker."

M: Right. Because I think what it is is that when a white band can be like "we're fighting for unity" or something "we want people to get along," a lot of times that's really feel good. And in punk, even saying we're privileged it's feeling

good. Because for so many people saying, "I'm a privileged punk kid" all of a sudden becomes a catharsis for all the emotional reactions they have to a political situation. All of a sudden clapping to a band like Rentamerica-who I think say right on things, but I think they say 'em in an accommodating manner at times—it becomes a total catharsis, clapping to them, saying "Oh yeah, I agree" and a lot of times it also becomes... "it's the next guy." (The band says) "people in the punk scene are abusive to women (and the audience thinks), "oh, its

the next guy.

D: I remember when me and some friends first started doing work with this organization called the Uhuru Movement. I uncomfortability, because I was hearing all these things I'd never heard before and it was being said by non-white people and one of the people that I was going down with a lot felt that uncomfortability too. And that stopped them from going. And the reason why we do the presentation we do-or at least my reasoning for it-is because I had to go through that uncomfortability to start fucking doing something; to really get into it I had to feel all of that-I had to accept it! It's like, if you're really accepting the fact that you're privileged and that you're benefiting from this shit, it fucking does hurt, you know? It feels like shit! Before I

had a way to express those feelings I was getting so fucking frustrated, because I had nothing to do, I was about to explode because I had no way to vent this energy and be like "What can I do?" and even when I did know what to do, I had to feel uncomfortable for a long fucking

B: My experience is similar. Most of my politization has happened through working with organizations, with friends in Central and South America. The first time I went down there, you know, in the Highlands with the Mayan and Indigenous people there, and I just felt so white! You know what I mean? I felt so white, so tall, so fat-just so like, glowing and big, and like "Eeeaargh! here's whitey coming!!" And people would look at me and be like "Who the fuck is this guy who's 5'10"" and it's uncomfortable. You feel like cringing and shit, but I think that's what leaves an impact on you. If I went down there and everyone's like (claps) clapping "Oh, white man is here!" I would have never felt that uncomfortability and felt actually what my lifestyle is. And I think on a totally minor scale—not even fucking close to that—is what we're kinda trying to do with Race Traitor. Like, fucking push this and be like "Fuck you, all of us are fucking like this."

A: But it totally draws a line though. It's like (when Race Traitor performs) people leave the

M: The line's there.

D: It's about time the fucking line's been drawn. And I just wanna quote Carlton from the other night-like, get on the fucking train or you're gonna get run over. And that's the fucking

truth! It's like, how long?! How fucking long do all of us in white society-how long do white people think that colonized people are gonna sit here and take this shit. How fucking long do you think its gonna be before someone is knocking on your door with a fucking shotgun? It's fucking coming down and people need to realize that and get on the fucking right side because once it goes down its gonna be fucking too late ... it really is, and that's a scary fucking thing to say... A: And your fucking straight edge

tattoo is not going to save you.

B: Well, mine might.

(LAUGHTER) B: In the band we were in before, in Hinckley, some of the same topics were there but we didn't really talk about it that much and there wasn't a reaction. But in this band, after every single show we've talked for hours and hours and I think it has been effective in that manner. In the other band, like one time I think there were some nationalist skins who were mad at us once. I think what we've done in the few shows that we've played has been at least some disturbance. So I think it has been fairly effective.

M: A lot of people say, "Well, you guys are so confrontational and so finger pointing and so agitational, you all make people feel so uncomfortable that they'll be turned off, blah, blah, blah"—the first thing that I have to say to that is that fucking punk kids, privileged, in this fucking

comfortable room—except that I don't think that punk is usually a safe space for women. I think that women sometimes probably come to punk tricking themselves that they're more comfortable here than other places, but I'm not gonna speak for... I guess I already did, I just fucked

> (LAUGHTER) M: Punk kids come here to fucking feel comfortable, to see bands and rock out and have good time and I have no problem with fucking making a white, privileged, person feel uncomfortable because why should they feel comfortable for their whole life at the expense of fucking everybody else not feeling comfortable?

B: Exactly. I got into this discussion with somebody who was like "your set made me feel uncomfortable." It's like, ooooh, poor you, felt uncomfortable for ten minutes—we don't even play for ten minutes. Like, for that long of a time-it's like if you're not willing to be uncomfortable at all, at a stupid fucking punk rock show, listening to a stupid fucking band like Race Traitorit's like, whatever.

M: You're gonna go home to your fucking bed, air conditioned. And I'm gonna go home to my fucking bed, air conditioned, and we're all gonna fucking feel comfortable. Basically, the thing is, if you feel uncomfortable and you're walking out of the room and you're turned off to the politics, I think there's a reason for it. I think it goes beyond presentation at times. The presentation, the uncomfortability, finger pointingand we do point the finger at ourselves-but creating this violent aesthetic that disrupts things has such a multiplier effect that takes the safe political level that a lot of punk is, or the safe apolitical level that a lot of punk is...

B: Anti-political...

M: ...and fucking disrupts it. Because what you have to do is, when people are uncomfortable, they have to talk about the true issues and some people are scared to do that and that's a total privilege for them. When someone's like "I got turned off and walked away." That's your fucking privilege, you're fucking being a cracker right there. You're fucking buying into all your power you have right there. Feeling uncomfortable, tuned out-when somebody from your own community is telling you how they see it is, or how it is. A: Just to clarify, what does the word "cracker" mean?

D: It was a term used by slaves when they would be whipped. Like, the white master was cracking the whip. And so since there weren't any other people cracking the whip it got associated with whites, so... I think it's a strong, good way to fucking agitate people and that's totally why we do it. When it stops agitating people we've gotta come up with something new!

M: I use the word cracker as a metaphor for your "lifestyle is cracking the whip." When you make certain decisions, whether you have this fucking length of leather or not, your decisions are fucking enslaving people and beating down and that's cracking the whip.

D: Or if you're vegan, it's non-leather whip. (LAUGHTER) M: The other thing that I believe is that you don't have to be white to be a cracker... B: But it helps.

M: ...but, it helps!!!



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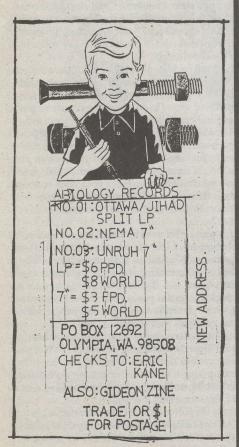


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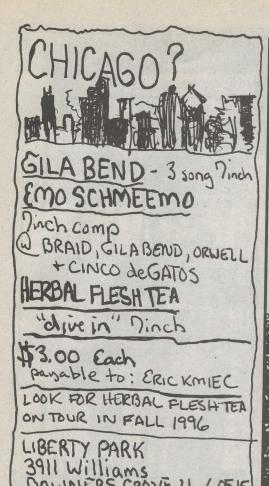
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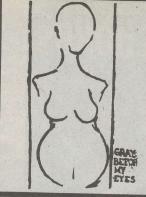
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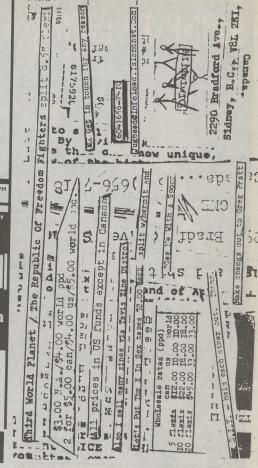
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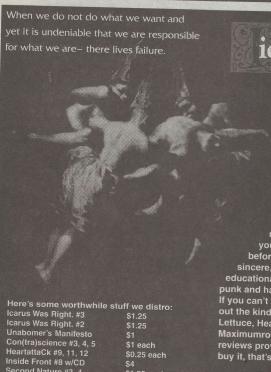
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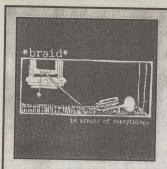
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Very punky in a Grimple-F.Y.P. type way, although not as good as those bands. They do appear to have brains that work, however, which puts them in sharp contrast with many bands that sound similar. Sometimes I really enjoyed it, but the "punkness" of it got too annoying after awhile. Is it really necessary to be so "punk" as to have that nasally pseudo-F.Y.P. voice when everyone and their mom does the same? Last time I checked, punk was about self expression and not conformity and imitation, but then again maybe I'm not so tuned into punk as it exists today. The lyrics and intentions are good, just don't be afraid to be yourselves. EW (Mind Real/PO Box 146/Buttonwillow, CA 93206)

THE ASS BABOONS OF VENUS • 7'

"Sex with Pony", Smoking Crack with the Ass Baboons," "Love Cry of Baby Ass Baboon." Now, how could this not kick ass. Freaky as fuck, kill me please. Trip Hop meets perverse nursery rhymes. Lisa Oglesby liked it. Definitely. CQ (Stingy Banana/335 E. 10th St. #3-E/New York, NY 10009)

ABSINTHE - 10'

Absinthe • 10"
Absinthe have figured out something that most of the other heavy bands at there haven't: That it isn't enough just to be heavy. Most of the heavy ands saerlice all intensity to achieve their heaviness leaving a boring petitive mess that quickly bludgeons you into numb stupor. This doesn't uppen with Absimbe. Mostly I want to compare them to the heavier doe of Born Against (like "Well Fed Fuck" or something) only with a bit a metal edge. The lyrics are what you'd expect from their soundinds abstract political, kinda personal mix, that fit well. Overall this is so of the best records out by one of the best bands on the west coast at is point in time. BH (King of Monster Records/8341 E. San Salvador/ronsdale, AZ 85258)

ALL NATURAL LEMON & LIME FLAVORS · CD

Super mainstream sound. Not dissimilar to Oasis with a little of a Smashing Pumpkins feel... Quite pleasant for the most part. 8 songs, 28 minutes, so it doesn't drone on. If you're not scared of the description so far, you might enjoy it. Added bonus: Brenda from 90210 apparently yells in the background of one of the songs, though I couldn't distinguish it. DO (Koombia Music/PO Box 407/Ringwood, NJ 07456)

AUS ROTTEN • The System Works for Them LP
Dramatic improvement since I last heard these guys. Straight ahead, bythe-numbers political punk that's still a little oversimplified for my tastes
but easily makes up for in its anger and urgency. Reminiscent of the old
Crass/Conflict records with the fold out sleeve with a book's worth of
writing on everything from political prisoners, direct-action, vegetariansim... Generic punk topics that do need addressing over and over again.
Lots and lots of effort went into this, definitely not just thrown together.
Great. Y (Tribal War/PO Box 20712/Tompkins Sq. Sta./NY, NY 10009)

ASTROLAND • Sweep the Leg 7"
Yes this records does actually start with a sound bite from the Karate Kid. Astroland goes for that fast, ugly, pissed off sound, but it doesn't quite come full circle for me. I did appreciate the fact that, unless I misunderstood, they take some unpopular sides on some of today's popular issues. Ten tunes in all, chock full of politics. DF (Exit Records/Guion St./Pleasantville, NY 10570)

AVENUE VENDOME • 7"

AVENUE VENDOME • 7"
Mostly moody, 'hythmically intricate instrumentals. The minimal-info
insert says that this sounds "electronic", but I disagree... it sounds more
like high-treble guitars. My tastes, although quite experimental, just aren't
experimental enough for this,
but I think "Cartographic" and
"Orange Blue" would be really cool songs it they had vocals or some kind of melody
ou top... something... anything. The first song did nothing for me. SR (Coputer/Man
With Gun Music/4910 Washington St./Downers Grove, IL 06515)

APATIA • 5 Songs About Destroying the System 7"
Maybe if you mix 4 Walls Falling, more chugga chugga parts, and some poppy parts and maybe you'll have an understanding of what they sound like; But 1 still don't. CQ (Nikt Nic Nic Wie/Ziclona 16/34-400 Nowy Targ/Poland) or (PO Box 224/41 - 900 Bytom/Poland)

ATOMKINDER • 7'

ATOMKINDER • 7"
Atomkinder sends out a rapid fire punk rock attack with this release. In addition to speed, they spew out a snotty attitude that clearly indicates they are displeased with the current state of the world. Whereas many bands have done this style well, Atomkinder really comes across to me as over the top and first rate. All six of the songs on this record are extremely tight. DF (Victim Records/PO Box 34921/Phoenix, AZ 85067)

AGAINST ALL AUTHORITY • Destroy What... CD
Faster-than-Fuck ska-core. Against All Authority relies on speed and
hard edged rhythms, whereas some bands like Less Than Jake depend on
neat harmonies... I tend to like both styles quite nicely. A.A.A. churns
out 22 anthems in 44 minutes, staying true to their style, but also remaining relatively fresh. It amazes me how damn fast everything about this
CD is... Fans of ska-punk take note of A.A.A. (They also cut on Op Ivy/
Rancid's true intentions. That's good.) DO (Far Out Records/PO Box
14361/Ft. Lauderdale, FL 33302)

Man! It looks like I missed out on a lot of good New England bands while I was in Hartford this summer. More rhythmic hardcore. More social/political lyrics. Another nice sleeve. Another fine Hydra Head



Record. Age of Reason is another element of the Boston puzzle. Although their sound is not pretty, fun, out of control, or over the top, it is nonetheless captivating in a serious way. DF (Hydra Head Records/907 Boylston St. Apt. 42/Boston, MA 02115)

BOB OF TRIBES • Does Anyone Have a Gun? 7"
Fast, energetic and sloppy-usually qualities as far as I'm concerned, but it doesn't really work that well here. Maybe a cross of F.O.D. and Screeching Weasel. OK, but nothing special. Horrible sleeve. Y (Sensual Underground/1430 S. Quincy Ave./Tulsa, OK 74120-5826)

BHANG DEXTRO . 7

BHANG DEXTIKO.

This is some interesting German punk. They seem to have put some hard indie rock influences to some good use and achieved a sound that is pretty decent. In fact there is a song called "Rapeman" and there does seem to be a little Steve Albini sound in there. The package is nice and contains four songs in English (no lyrics). Dig it. DF (Alex Schmidt/Derendingerstr. 89/72072 Tubingen/Germany)

BURNING DEFEAT • Seldom CD

Although I have not enjoyed much of the stuff from Italy lately, this is a bit more interesting than the lot of it. Burning Defeat leans heavily to the rock side of rock-punk. The song compositions are good, but once again, the high production, up front vocals ruli nit for me. Fourteen songs with vocals and lyrics in English. I hank things are just different in Italy. DF (Green Records/Via San Francesco/60-35100 Padova/Italy)

BRETHREN - No Regress Theavy guitars define this two song T from Southern Florida's Brethren. The first song, "Convictions, as slower paced than "Unwilling" which appears on the B-side. With a definite metal influence, Brethren does not stray too far from typical rough tough "new school" hardcore sound. The music is played well and the production is good. The deep throated vocals are the saving grace. Although not mandatory, I like this. I think a few shows in Connectical would do this band some justice and probably help record sales. Nice aroust and covers to boot. MM (Roundhouse Records/3260 NW 16th St. Miami, FL 33125)

BUT ALIVE • School of This is exactly what I have been looking for. The B side is so fresh, it's like nothing I've ever heard before and it totally rages. All I can say is groovy! The A side reminds me of a rougher version of Hellbender, that is if they sung in German. The sleeve is written in English and the content is right on. This one gets an excited recommendation from me. DF (Off Time Records/PO Box 52114/Houston, TX 77052)

BOXCAR REBELLION - 7"

BOACAR REBELLION. 7"
Before I listened to this record, it sent me some mixed signals. The sleeve is made of really nice paper, but the songs are pressed on colored vinyl. Happily, the record is great. The songs start slow and loose, but the tension builds and builds throughout. Six months ago tons of records had this sound. Now it's not so common and these guys are doing it pretty well. DF (Hydra Head Records 907 Boylston St. Apt 42/Boston, MA 02115)

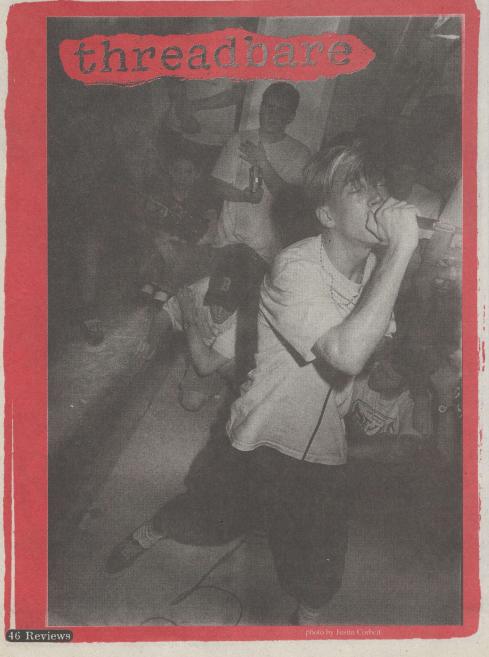
BABY HARP SEAL - Red Light Circles 7"
The first of the two "real" songs on this platter move a bit faster than the average harp seal, fully developed or mere infant. It sounds almost like generic Euro-core, but then they throw in some neat hook or bust out some melody to save the day. The second song is a little more typical of these fellas. Slower and more groove-reliant. Recording is sort of staticky. What the hell is on the second side?! I feel like I'm in a virtual reality discotech or something. Hummumm. DO (Caught Offside Records/7 Meadow View/Leeds/LS6 1/Q/United Kingdom)

THE BAR FEEDERS - 7"

Quick, rockin' punk, musically this reminds me of early R.K.L. with the tight drumming and breaks. The gravely yet snotty vocals work well with the music. All in all, not very memorable but pretty cool nevertheless. MARK (98 Highland Blvd/Berkeley, CA 94708)

BLUEBEARD • Selling Point CD
Bluebeard's got a definite Fugazi-ish sound... rocking all the way. Mainstream polish, but real feeling (the element which is often missing from such releases) along with it. I totally dig this. There's another aspect of this which the D.C. description doesn't quite cover. Man. You'll either be down with this, or think it's too rock. I think it's fucking terrific. DO (Melodiya/2523 17th Ave. SW/Calgary, AB/T3E 0A2/Canada)

BLUEPRINT • Acoustic 8" flexi
This is a far different Blueprint than I remember. The fact that it's acoustic does have something to do with it, but they're just a lot cooler-sounding now. They don't overdo the vocals, play more intricate rhythms and have a nice cohesiveness. The style is similar to Jimmy Eat World and Smashing Pumpkins and is simply real mellow, melodic and extremely pleasant. You can even hear the mild screech of hands sliding over steel strings... Beauteous. DO (Abridged Records/PO Box 571221/Houston, TX 77257)



BAZED • ?"

At first I thought I was going to be into this, but as it spun on I came to realize that something just wasn't quite right. Bazed reminds me a of a not very exciting Embrace or of one of the lesser known D.C. bands from that time period. Something like that. I can't quite put my finger on it. The songs are good and the singing works, but there just isn't enough power to keep my attention. Maybe the vocatal get a bit annoying after a few songs. Melodic and catchy, but too mellow... KM (Tuomo Miettinen/Kasarmikatu 18 A 2A/00130 Helsinki/Finland)

BOTHER INFERIOR • Blasphemy and Treason 7"
Six tunes of straight forward balls out hard-fuckin-core that reminds me of stuff from back in the day. I'm not sure where these gents are from, but they have sort of that old east bay early sound going. The lyrics are well thought out and intelligent. NW (Sensual Underground Ministries/1430 S. Quincy Ave./Tulsa, OK 74120-5826)

BOILERMAKER • In Wallace's Shadow CD
A truly enjoyable listen that just keeps getting better and better the more times I hear it. It's a mix of Christie Front Drive and Castor, slow and somber yet incredibly powerful. The vocals sound like Sting (a.k.a. Gordon Matthew Sumner of the eighties supergroup The Police) and that's

BTI • Marfa CD
Total pop-punk. Propagandhi, Green Day, Weston... you know the style,
silly lyrics, decently powerful riffs. It's been done before, but B.T.I.
doesn't make me want to throw up. I'm not gagging, but won't be parading down the street in my boxers singing "Kneed the Dough" or anything. Well, maybe just once. DO (Happy Toothpaste Records/2115 E.
Aspen/Tempe, AZ 85282)

BANDOG • My Time is at Hand CD
This is a strange record, kind of hard for me to review. Most of it I don't like, but every once in a while they come up with a hook that leaves me wanting to hear more of the same. These guys are German and play moshcore that most of the time I find myself hating but like I said they'll surprise me with a great part every once in a while. I do feel shirty giving this a bad review coz these guys are good at what they do, and the production is ok. NW (MDC Records/Apartado 274/1233 Cacem/Portugal)

BY ALL MEANS • 7"

3rd rate generic Fat records or early east bay type stuff with equally thought out lyrics and packaging. Should've been a demo to pass out to a few friends. Was "completely done by the band," probably



actually a good thing, it blends seamlessly with the music. A great record for the car when you're alone and can sing at the top of your lungs and no one will ever know how bad your voice really is. GK (Goldonrod/3770 Tansy St./San Diego, CA 92121)

BRINE *Learning Process 7"
Musically, Brine aren't the most revolutionary or mind-blowing band around, but Learning Process is a great 7" because it captures a slice of humanity. Brine's lyrics are very good. They are about the human experience, and while there is a political agenda present, it isn't done in a condescending way. Every song has something to be said in a way that doesn't make a jaded old man like myself cringe. Back to the music... Brine play fast and simple hardcore; the kind of hardcore that used to be free of metal and rock and emotive influences. Everything falls together on this one. KM (\$3 to Criminal Records/11926 W. 77th St. #203/Lenexa, KS 66216) on this one. KS 66216)

BONESCRATCH • Diaglam CD
Within a few seconds after putting this on, I had to laugh out loud. Try to imagine this: a Japanese band trying to sound exactly like Born Against right down to the out-of-tune guitar noises and the wanna-be Sam McPheeters vocals. Pretty fucking hilarious. One of the members even holds up a copy of "The Rebel Sound of Shit and Failure" in a picture on the inside cover. At least they aren't trying to fool themselves. EW (H:G Fact/401 Hongo-M/2-36-2 Yayoi-cho/Nakanoku/Tokyo 164/Japan)

BRAID • I'm Afraid of Everything 7"
What can I say about a band that is just about my favorite of all-time? From Illinois, they have the kinda funky, melodic, powerful emotion that seems to be the common bond between bands from that geographic area... Sounds rather like Fugazi (with a touch of Shotmaker) on occasion, but in an abstract way. The drumming and vocal work are the clinchers for me. Beautiful with umph. Honestly, if you haven't heard them, get something of theirs, just to test the water. It's nice! DO (Polyvinyl/PO Box 1885/Danville, IL 61834-1885) or (Grand Theft Autumn/c/o Braid/PO Box 4055/Urbana, IL 61801)

BRICK • LD35 7"
Have you ever heard GO? I'd be willing to bet Brick have. Really short songs with about two to four lines of lyrics apiece alternating between kinda moshy and lightning fast. The problem with GO, and Brick suffers the same affliction, was that there would be a good song that you would start getting into and then it would end a second later, and most of the songs weren't that good. So you get a few seconds of something you want to listen to, and then a bunch of stuff that is little more than mediocre. So if you're a GO fan then get this, otherwise avoid it. BH (Flat End Records/PO Box 64412/Milwaukee, WI 53204)

BROKEN • Defy the Season CD
I'm not positive if "defying the season" means wearing a turtleneck and long johns in the summer, but it is the title of the ever-improving Atlanta band Broken. A records worth of mid-tempo mosh core that relies a little too much on the cliches of modern hardcore (screamed backups, token mosh parts, etc.) but still manages to hold the listener's attention. I dig the fast songs more, but either way it's worth a try for fans of Chokeholdcore. [*bonus Jeff B review: sounds like Remain.] GK (Standfast/PO Box 973/Lilburn, GA 30226)

BROTHER'S KEEPER • The Continuum CD
This whispers generic. Mostly driving guitars with heavy chugging chords. There are some neat dives and wah-wah tricks, but nothing I really loved. I think I've heard this before (I think we all have)... many times... over and over. The only song that sticks out is "Drift." But even this one suffers from vocals reminiscent of Grover or some other way-ward Muppet strung out on something ungood. There weren't any lyrical highlights either; they're mostly about personal life stuff. "Spectator," one of the better ones, is about trying despite others trying to keep you down. SR (Trustkill/23 Farm Edge Lane/Tinton Falls, NJ 07724)

BLEED • True Colors Running 7"
I've had some weird experiences with Bleed. I thought their material on the split 7" with Portraits of Past was one of the better releases from that genre. Then, they came to Atlanta and played in our living room for about 40 kids, and proved they were a great live band too. Sometime after that, however, Bleed sort of became the "let's go get something to eat" band. That is if you were hungry during the show, Bleed was the band to miss. I don't know why that was, but that seemed to be the recurring case when I saw them twice last winter. Regardless of this, Bleed returns from a mediocre LP with a new attitude (or maybe I've just picked up on it). They don't want to impress you, they just want to play hardcore. And with that said, they do a pretty good job of it. They have slower, heavy parts as well as speedier, thrashier parts. The dual vocals suit the music well, but by the end of the sixth song, the higher pitched voice becomes irritating. Again, though, Bleed doesn't seem to be out to impress me. They exist for themselves, and if you take anything away from it, they'll be thankful, but if not, they'll keep churning; nothing gained, nothing lost. Surprisingly, the recording quality leaves a bit to be desired. MM (\$3 to Ebullition/PO Box 680/Goleta, CA 93116)

due to lack of outside interest. Y (7062 Quito Court/Camarillo, CA 93012)

CHAPTER 16 • Taken for Granted 7"
Way energetic, melodic HC from Canada, with personal and emo
type lyrics. The vox have a nice raw appeal to them, while the music
concentrates more on playing an almost pop punk style. I like this
stuff, it still has balls, and is fast at times. NW (Broken Half/201
285 Queen Tamara Way SW/Calgary, Alberta/T23 4E6/Canada)

COCHE BOMBA • Viva La Dereliccion 7"

Wow. How to describe? The cover is hand screened and the enclosed booklet is well done. The music is a mixture of speeding hardcore, harsh pounding energies, and twisted ugliness. The vocals go from straightforward screaming to deep throated howling. Fast and furious. Definitely for the wild at heart. Maniacal, real fucking maniacal. KM (Sylvain Vilette/48 Rue Du Potager/91270 Vigneux Sur Seine/France)

CAIRO CAPONE • 7"
Hey, wouldn't you know it?? Cairo Capone play more of that chaotic hardcore with little song structure. No chorus, no melody, no great guitar riff... just chaotic noise and then they take a little listless wander down to the beach (some call it emo) only to return with more chaotic noise. This style was a revolutionary approach, but I must admit the lack of obvious structure is getting a bit tiresome. Still Cairo Capone do it well. If you're still enamored with the chaos then get the freak on with Cairo Capone. KM (Rosepetal/830 {1/2} Fairway Rd/State College, PA 16803)

CAR VS. DRIVER • Out of a Silent Sky LP

His hard to believe that this is Car Vs. Driver's second full length; so few
bands go the distance these days. Even so, this is their swan song since
they've since split up; proving my point. Once again I am reminded at
times of Monsula when Car Vs. Driver moves into their more up-beat
melodic songs, but at times they go for something a bit more moody that
defies comparison. The album design is clean and tightly put together.
Car Vs. Driver was one of those bands that always seemed to get overlooked. Out Of A Silent Sky ebbs and flows from high energetic points
to a low sadness. Something nice for those that are enthralled by more
than just loud noise and heavy harshness. KM (\$6 to Lunchbox/PO Box
55361/Atlanta, GA 30308)

CAST IRON HIKE • 7"

Don't take this the wrong way, but this is what we used to call pretty boy music, you know, hardcore that really isn't all that hard, and lyrics that are more poetry than politics, band photos that show off their good sides... understand? The thing is, the layout is great, it looks superb, the lyrics are incredible, way better than most, and the music, it's fantastic, sorta like the newer Sparkmarker stuff, very fragmented with deeply coated melodies. Two thumbs up. GK (Trustkill/23 Farm Edge Ln./Tinton Falls, NJ 07724)

CALM • 7"
One of kookiest, funnest bands I've seen. They're goofy in a Karp sort of way, as is their heavy, distorted musical onslaught, though in a much more subdued and mellow manner. They also rip off Smashing Pumphins, but that's cool by me. Don't be deceived if you've got the 12"... the 7" is much more like their live show. Slower, chunkier, funnier and overall, yes, better. Calm rocks my shitty little world with an iron phantom fist. Big Hole. DO (Unleaded Laboratories/PO Box 1333/Cupertino, CA 95015)

THE CANDYLAND CARCRASH • 7"

THE CANDYLAND CAKCKASH • 7"
On one song, Indian Summer comes to mind (a great honor, as far as I'm concerned). On the other, maybe Grade or Anasarca is a better comparison. Either way, I think that Candyland Carcrash kicks such a fat hole in my ass that I can check out my lower intestine in the mirror (another great honor, this time for me). P.S. there's a better comparison for both songs, but damn! Fuckin' close enough! Buy this yesterday! DO (Clag Garden Records/610 W. Princess Anne Rd. A-I/Norfolk, VA 23517) or (Fountainhead Records/2865 S. Eagle Rd., Box 329/Newtown, PA 18702)

CEASE FIRE * It's the Democratic Way 7"

I like much of the stuff that Fetus puts out, but the Cease Fire material is probably some of the least interesting music that Fetus has released, Mid-tempo hardcore with gruff vocals; political lyrics and graphics. Not very energetic, but also not really heavy. There is a bit of a metal influence; kind of mosshy. I'm sure a lot of people would dig this, but Cease Fire just didn't punch me in the face enough times. KM (\$3 to Fetus/2966 S. Country Club Way/Tempe, AZ 85285)

CATHARSIS · CD

CATHAKSIS • CD
Self described "holy terror" hardcore from this North Carolina outfit and
that pretty much sums it up. It's fast, it's metallic, and it follows in footsteps left behind in the wake of the first Integrity 7", or the newest Integrity 10". The packaging relies a little too much on the overused Arkham
Asylum graphics, but nonetheless looks pretty sharp. If you're excited by
"evil" things, and really, who isn't, then you'll probably dig this CD,
Phyte and I did. (Crimeth Inc./2695 Rangewood Dr./Atlanta, GA. 30345)

CATWEAZLE • Cash and Pain Remain miniCD
This band sounds like Suckerpunch gone grindcore. If that sounds appealing to you, go for it. I don't find it too interesting. Apparently, this is P.E. Far East's first release. I wonder why its being sent in for review now? This disc ran over 20 minutes. That's longer than many full-size CD's. I'm not sure how much mini-CD's cost to press, but maybe it's time to stop wasting space. EW (P.E. Far East/35 Sannaicho Sennyuji/ time to stop wasting space. EW (Higashiyamaku/Kyoto 605/Japan)

REVIEWERS FOR #13: KM = Kent McClard, SS = Shane Smith, GK = Grev Kiser, BH = Brett Hall, SA = Steve Aoki, MM = Mike Phyte, DF = Dan Fontaine. NW = Nate Wilson, MR = Mike Ruehle, CQ = Chris Quiroz, ADI = Adi, MARK = Mark Register, DO = Dylan Ostendorf, EW = Emmett White, CN = Carsten Nebel, the Y = Yannick.

CHAMBERLAIN • Fate's Got a Driver CD
This CD was previously released by the band Split Lip. It's strange that they did not originally release the Fate's Got A Driver recordings under the name Chamberlain, but instead have redone the vocals one year after that release. If you're not familiar with Split Lip's Fate's Got A Driver recording, it is an extremely melodic, well written and played, poetic masterpiece. It is nothing like their first 7", which was truly hardcore, and I don't feel it's very much like their first LP, For the Love of the Wounded. Fate's Got A Driver is much more upbeat and happy sounding than their first LP (even if the lyries are still on the depressing side). Chamberlain's re-release isn't much different at all. If I would have never heard the release as Split Lip, I'd like this one equally. However, since I have that release ingrained in my brain, it's a little strange to completely embrace this release. This is melodic, progressive rock at its finest and it is a must if you're a fan of this type of music. The lyayouts are nice, but I liked the Split Lip packaging better. MM (Doghouse Records/PO Box 8946/Toledo, OH 43623)

CONVERGE • Petitioning The Empty Sky CD

I was very much attracted to the last Converge 7", but when I first listened to this new CD I was a bit overwhelmed. I thought it a bit too much. As time has progressed I have now developed a new lust for these eleven songs. Metal, oh yes, lots of metal. A bit of the Rorschach touch, as if metal influenced hardcore wouldn't be touched by the beast itself. Though realistically, Converge is more metal than Rorschach, so that reference is mundane. And in the end there is a quirky element that can be described as twisted. I recommend this to anyone interested in complex metal driven hardcore. Petitioning The Empty Sky will be my soundtrack to the neither-world. KM (Ferret/72 Windsor Drive/Eatontown, NJ 07724)

CRUST BUSTING • With Mama Tick and Faucet 7"
The music cruises along in a melodic noisy kind of way while the singer growls away, from time to time there is a heavier part but for the most part the songs just cruise along with no tempo changes for much too long and the exercise of listening to this record becomes quite boring but then the needle picks up and you realize its over and the review is written. BH (Noise Vacuum/PF15/10042 Berlin/Germany)

CULT OF EUGENE • The Sweet Sound of Bitterness 7"
Just by looking at the cover I could tell that this is a good one. Emotional hardcore, a mellow version of Julia could sound like this. This is good!
CN (Satellite Disc/8426 Mars Dr./Buena Park, CA 90620)

CORM • Audio Flame Kit CD

Me, Mike, and Ryan listened to this on the way to San Diego as we hot boxed. Fuck man, this CD is so good. It's poppy in a Fugazi sense, vocals reminiscent of Julia, riveting kind of like our warm sunny California day on the freeway, and more satisfying than God itself. It's eatchy as hell, and I highly suggest you check this shit out. CQ (Shute/Dischord/PO Box 2291/Kensington, MD 20891)

CARS GET CRUSHED • Blue and West CD
They're artsy, chaotic, sometimes Unwoundy - it's Cars Get Crushed!
This, their second full length, creates a cybernetic discordant melodic space in which to lose the illusion of self, or is it to become lost within one's self so that self is no longer recognizable? Not as raging as Unwound can be, but not as mellow as some of the others. Go figure. EW (PO Box 14205/Berkeley, CA 94712)

CIVIL DISSIDENT • Menzies' Crack LP
This is a mostly a collection of previously released songs by this Australian band that existed in the early 80's. This is good old fashioned punk rock, sounding not unlike Capitol Punishment. Well written political lyrics, gravely vocals and plenty of energy. Comes with a lyric sheet, band history, discography and neat looking vinyl. Seek this one out! MARK (Prank Records/PO Box 410892/San Francisco, CA 94141-0892)

CONCRETE * Sescenti Sexaginta Sex (?) 7"

This packaging is the shit! It's got a window to a pull-out photo of some human body tore open! OK, the music — I can see this being popular. Very hard and fast. The vocals kick your ass with poetic lyrics delving into mythological-type shit. If you like stuff like Disembodied, Endeavor, and/or Frail, check this out. After all, Americans don't buy enough foreign records. SS (Halley Records/Nicola Olivier) via Muzio 13/35100 Padova/ Italy)

C.O.V. • Prophet Meets the Bongo 7"
Starts out with a stolen riff from 4 Walls Falling. Song 2 sounds like old Jimmy Eats World. Then they sound like the Italian version of Into Another. Slowly they progressed into a mellowstoner reggae song. Maybe these guys had too many hits from the bongo. CQ (Blu Bus/Via Consolata 5/11100 Aosta/Italy)

CEASEFIRE - 7"

Boring metallic hardcore that is either ripping off Slayer with its fast parts and breakdowns, or early Unbroken with its mosh parts, but coming close to neither in quality. The bottom line is that music is third rate at best and the lyrics... maybe second rate. GK (Fetus Records/2966 S. Country Club Way/Tempe, AZ 85285)

CEILISHRINE • 7"

The Hal al Shedad meets Gila Bend (or Braid), with a meandering bassline which compliments the usual, standard guitarwork and yelled vocals. The first song is especially good, the second not, with vocals too loud and not nearly as catchy overall. All in all, they're entertaining, but simply not as awesome as many of the bands in their field today. I really do like the first song a lot, though. DO (Foresight Records/PO Box 27152/Milwaukee, WI 53227)

COALESCE - CD

This combines the Chapter Records 7", two unreleased tracks recorded twe, and one song left over from the chapter session that was never reased. The three studio tracks are brutal, completely pulverizing spazzic netal. The two live songs are great songs, but the production minimizes to toughness factor, although not enough to scare you off from nodding our head in appreciation. GK (Second Nature/PO Box 11543/Kansas ary, MO 64138)

CURSIVE • 7"

Library 16 Apr. 17 That his control of the control

CLEONS DOWN . 7"

This had the look of a good record, and it exceeded my expectations. The A side is a biting, sincere, driving, honest hardcore classic, and the production is extremely clean. Now clear to me that they know what they're doing with a time tested style, I'm pleasantly surprised to find a much more original sound on the flip side. I'm impressed. DF (Equal Consideration Printing/6583 Maple Dr./Clarkston, MI 48346)

CLOCKWISE • She Was CD
I was doing some stuff in my room when this CD ended for the first time. When the sound ceased, I could not remember anything about it. Not a single note. Maybe they are making some ironic statement on conformity (after all they are Clockwise). Else, this is the most unremarkable CD of all time (or its just not my style). Five songs, mostly punkish, with some rock influx. DF (Pie Records/67B Glen Cove Ave./Glen Cove, NY 11542)

CANDIDATE - 7"

CANDIDATE • 7"
It took me a while to figure this record out, but I do like it. The A side is dissonant with a soft and hard sound that you have heard many times before, but never quite like this. Fresh. The B side is soft only and off kilter, achieving a beautiful sound in much the same way that Mecca Normal does. Both sides are packed with feeling and the packaging is swell. Good work. DF (Parks and Records/922 Vine/West Lafayette, IN 4700.6 2616). 47906-2616)

CORRIN • Despair Rides on Angel Wings 7"
I am now reminded of why I like doing record reviews. The members of Corrin are from Rhode Island and have definitely been influenced by the nearby Bostonian members of Converge. While it takes less Converge material to boil my blood, Corrin is pretty damn good and not just a simple derivative. Their sound is a bit more controlled but equally powerful in that heavy metallic way. Give me lots of this. DF (Hydra Head Records/907 Boylston St. Apt 42/Boston, MA 02115)

DROP DEAD . CD

DROP DEAD. CD
This is the Japanese release of all of the Drop Dead material. There are fifty tracks here, though about fifteen of them are live versions of earlier songs. Comes with lyrics and artwork, packaged in a 7" sleeve. If you 've been looking for Drop Dead material then look no further. This is the Drop Dead mainline. The big hit. Drop Dead is explosive grinding hardcore that comes on hard and heavy and never lest up. The lyrics are your standard political fare. Good, but I've heard it all before. I like Drop Dead, and I'll keep this one around the house to play as background music for Diablo or Startrail. Let the killing begin... KM (HG:Fact/401 Hongo-M/2-36-2 Yayoi-Cho/Nakano/Tokyo 164/Japan)

DA TODDLERS • 7"

The style is that of gritty punk that comes off sounding more authentic that garagy. The mixed vocals make it sound like a combination of Mankind and Fracture (but not as good as that may seem). The lyrics are social and political in nature, but a slightly fun feeling comes through. I liked several of the seven songs. DF (Six Weeks/2262 Knolls Hill Cr./ Santa Rosa, CA 95405)

DAMNATION ad • Misercordia CD
More of the same that we've come to expect from this great DC band.
Droning, grooving, heavy, screaming and thundering. Damnation utilizes all instruments to their full capabilities which at the very least leaves an appreciation. I personally like their earliest material to the sound captured on Misercordia and their previous LP No More Dreams... but I can still appreciate the newer stuff. If you've never heard Damnation, they play guitar driven, heavy music that tends to groove. They have very long songs, many of which could easily be two or three in and of themselves. Misercordia has four older songs done live songs from a radio show at the end of the studio material, and therefore would be a good opportunity to hear a variety of Damnation's material. I just wish they could play a decent set in my presence. MM (Jade Tree Records/2310 Kennwynn Rd/Wilmington, DE 19810)

DANIELE BRUSASCHETTO • Paturnie 7"
Not what I expecting. Sorta "Uncarved block"-era Flux of Pink Indians... or later Hit Parade stuff... or early Chrome. Lotsa studio trickery over droning noises/drum machine with vocals few, far between and dark lyrically. You don't get the full effect on a 7" coz this stuff has to drag to be appreciated. Great to read or go to bed to. Keep it up. Y (c/o Gianmaria Puzi/Via Trezza 8/84010 - Badia di Cava (SA)/
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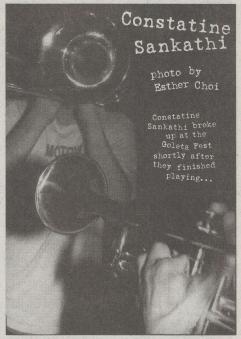
DELLAMORTE - Everything You Hate CD
Self described as Motorhead, Slayer, and Discharge influenced, Dellamorte come across heavy and sludgy. Straight up metal. The last few things I listened to were polished indie rock or disgustingly rockin' pop punk, so Dellamorte hits the spot. Tough head-banging noise to soothe my damaged ears. I keep saying that I don't really like metal, but I'll be damned if this isn't the best thing I've listened to today. If you like then you like, and if you don't then you don't. It's writing on the wall, plain and simple. KM (Finn Records/J. Lento/Norrgatan 43/703 56 Orebro/Sweden)

DEAD SILENCE • A Benefit 7"
Dead Silence were a band that exposed me to a number of issues as I was growing up and it's good to see them still at it after all this time. This is a benefit for a local Denver sexual assault program, full of writing/poems by women from across the US. There's a spoken and two songs; one being an A.P.P.L.E. cover, all of which are excellent angry peace punk. Excellent and inspiring once again. Y (Spiral/Box 13/3)124 Shattuck Ave./Berkeley, CA 94705)

DESPAÍR • One Thousand Cries CD
Their now out of print 7", new songs, and a live set rolled into one CD, encased with a super pro layout. E-chord mosh mania that has its moments, but sounds like 100 many other bands that this genre has spit out to really make its own mark. I didn't not like it, but I wouldn't pay for it either. Phyte says, "Sure, they may crunch an E on occasion, but there's enough speedy metal involved to keep my feet tapping along to the double bass inscaniry. Production is smooth, but enough of a raw edge is left into capture the intensity of a live set. I'd buy it". ["bonus left B review: that double bass makes the record] GK (Trustkill/23 Farm Edge Ln-/Tinton Falls, NJ 07724)

DIRT BIKE ANNIE • It Ain't Easy Bein' Stupid 7"
Run of the mill pop-punk with songs about girls. These four tunes sound somewhere in-between Green Day and The Queers. Kinda generic, but pretty catchy and fun. MARK (PO Box 596/Prince Street Station/New York, NY 10012)

DISCIPLE • Lantern CD
What have we here? Christian hardcore in full force! Very Victoryesque musically. I'm not sure how I feel about X-tian hardcore in general. I can think of many things worse than simply being a Christian, for
example intolerance. However, in regards to the cover, since when were
moshing and stage-diving the teachings of Jesus Christ? EW (Ole Crow/
PO Box #253/Watertown TN 37184)



DIGRESSION · Controlled 7"

This is pretty fucking bad, I'm sorry but I'm just not a fan of that "new school style" of playing mosh metal that is slow, chunky and bouncie. Let's see how many times we can hit an open E chord, over and over and over... This is mosh metal plain and simple, this shit has nothing to do with any scene I would ever want to be involved with. I just wish this style of shit would die! If you're into baseball caps, chain wallets, and big pants this might be your thing. NW (SA Mob Productions/PO Box 1931/Erie, PA 16507-0931)

DIVE INTO THE EXTREME * Life! 7"

Oh goodness... I'm hoping that this record, recorded in 1994, just didn't age well, and I got a bad copy, because I'd hate to think that a band would really play these songs and actually think they were good. Sounds like a possible contender for the coveted Victory number one release, if only Inner Strength hadn't beat them to it. Hyper-posi lyrics over 1989 sxe hardcore that is far too thin, youth crew backups, sung vocals, and x's all over the place. Kudos for the effort, I wanted to like it, but it just isn't good. GK (Mele Marce Records/via A. Carrante/1-70124 Bari/Italy)

DISCOUNT • All Too Often 7"
Catchy melodic punk rock/hardcore (I couldn't decide what it is) with female vocals which at times reminded me of Life... But How To Live It?. CN (Mighty Idy Records/PO Box 7756/Clearwater, FL 34618)

DEROZER • Bar 12"
This is very over-produced pop punk. What I like about it is the lyrics are all done in their native tongue, so you can't understand the guys vox (unless you speak whatever language he's singing in). It sounds kind of cool. They are tight for a 3 piece and play midpaced pop stuff. NW (C.P. 62/36051 Creazzo (VI)/Italy)

DISCOUNT • Ataxia's Alright Tonight CD
Shrink-wrapped super poppy-punk with Tilt-like vocals. They do a cover of R.E.M.'s "It's the End of the World..." Needless to say, they don't do it any justice. EW (\$8 to Liquid Meat/PO Box 460692/Escondido, CA 92046)

DISTRAUGHT - 7

DISTRAUGHT • 7"

Musically and visually this record is pretty much by-the-numbers crust punk. From the fold out poster, old english logo, and stenciled lettering, to the gravely vocals and fast paced song structure, it's not breaking any new ground. Of course, that doesn't mean it's not a good record, in fact it is, and no matter how many bands look and sound like this I'm still a sucker if it's done well, and this is done well. Better than most in this genre. GK (Havoc/PO Box 8585/Minneapolis, MN 55408)

DEADSTOOLPIGEON • Strike Anthem CD
I never listened to their debut CD because it came out on a label that was tied to closely to M.A.D. and Lost & Found, but I heard many good things about Deadstoolpigeon. However, I wasn't prepared for the asskicking that this gave me! Honestly, I haven't heard many records in the last couple of years as good as Strike Anthem. The comparison to Man Lifting Banner is pointless since Deadstoolpigeon's music is much slower, lieavier, and intense, but the singing is unmittakably by Man Lifting Banner's Michiel. The lyrus are extremely political, no surprise there, with the socialist and revolutionary aspects coming down hard. The CD also comes with the songs from the This World CD that was on MADI. Lost & Found. I would recommend this to anyone that likes powerful hardcore. A punch to the five that leaves your nose bleeding and sore. KM. (Crucial Response/Kaiserfeld 98/46047 Oberhausen/Germany).

DON MARTIN 3

Once again here is a record that came out months ago, but somehow managed to slip through the cracks... I've been listening to this endlessly for the last week. Don Martin 3 spassionate hardcore always manages to depress me. This morning began listening at 8:15 am and I quickly found myself feeling lonely and sed. The Moss Icon influence is very clear, but Don Martin 3 has taken that influence to a destination that Moss Icon never quite found sort of like comparing Blast! to Black Flag). At times the guitar sound and syste remind me of Universal Order Of Armageddon during their mellower phases; I wonder if I'm the only one that will ever hear the U.O.A. in the DM3... There is passion here, and honesty that comes through with a cutting clarity. I'm thrilled by this record, much as I was thrilled by Moss Icon's side of the split that they did with Silver Bearings.

So to Jason Teisinger/PO Box 13673/ Gainesville, FL 32604)

EGGHEAD • Knock Of the Evil 7"
This is just bad. It's popped, but not only is it poppunk, it is really bad poppunk. Now some may be there isn't any other kind of poppunk besides really bad, but less some pop punk bands have energy and some catchiness. This lack bod of those qualities. The vocals sound as though the guy is singing the same held shut. The inane lyrics only add to the fiasco that is the second about jetpacks, palmreaders and ninja school-girls). I just can be seen that someone would seriously want to listen to this. BH (35.50 to Mac Falcon/30-38.34th St. Apt. 4G/Astoria, NY 11103)

EMILY • Riverna CD
Last time, I was kind of the control of the con

EMORY SWANK

I hate this stuff. Bad rock of each, there is a little melody, but I can't stand this stuff. Light day, bedde, pop influenced rock. If you think that the Beatles are the set of soc sliced bread and that Hellbender the best thing around social Jawbreaker then you might find this mildly entertaining.

When the stuff of the stuff o

ENDLESS HATE - 7

Surprisingly good last threat the music more than makes up for those shortcomings. Against threat the music more than makes up for those shortcomings. Against the frais of sex style or hardcore of the crustier persuasion. GK was From A Dead World C.F. 66 Bologna Italy)

RENVY • Breathing and Darie in this Place CD

New school hardcore from Jacob that node its hat in appreciation to the classics on occasion, but the sounds like something New Age or Trustkill records might reason. The lyrics are in English, which demonstrates for the unpreent in the start is type of music is apparently geared towards American and costs and that s a shame. Bands sacrificing their own backgrounds to sing in the English for the sake of appeasing you and I, it's pitiful, and to be seen bose on both sides of the fence share the blame. All that aside, it's not a bad release, above average sxe style hardcore. GK (H:G Fect 40 Hogo-M 2-36-2/Yayoi-Cho, Nakano/Tokvo 164/Japan) kyo 164/Japan

EVEL • The Trial Separation Anxiety Project 7"
With the exception of the first song (which is pretty good, in a triumphant march kind of way), this remarks me of AVAIL... singy vocals with music good enough to dance to. No printed lyrics. Fuck. Too bad, especially with titles like "Porno King" and "Weakling". I guess I can kinda make them out, but what I make out does nothing for me. SR (Foresight Records/PO Box 27152/Milwackee, WI 53227)

EVERREADY • All Time Low E.P. 7"
There's no doubt that this is pop-punk and it's played well enough, but I'll be dammed straight to Hades by fucking God Almighty if I haven't heard this done a zillion times before. F.2. F. and G.D. and all the fuckin' rest. (Editor's Note: it's not awful. Just bores the hell out of me, that's all.) DO (\$3.50 to Mighty Idy Records/PO Box 7756/Clearwater, FL 34618)

ETERNIT • <u>Uu Giamo Ciapaa</u>... 7"

Punk rock with a female vocalist. Eternit are certainly no Life... But How To Live It? or Avengers, but they do manage to hold their own. They even throw in a little ska influenced part without turning annoying. The vocalist is good (at times she does cause me to think of Penelope Houston's work with the Avengers), they have some nice fast parts, and the recording works. If you like rockin' punk that doesn't wimp out, with well sung vocals, then Eternit might be just what you were looking for. KM (Claudio Canclini/V. Mazzini 15/22050 Colico {LC}/Italy)

DANOIT These are melodic lullabies in the vein of Giants Chair or Boys Life yet DO NOT sound like aforementioned bands. Enclosed, you'll find long dreamy parts that make you feel like you just stepped into a spa. CQ (Caulfield/PO Box 84323/Lincoln, NE 68501)

EXTENT • CD and 'zine #7

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Unfortunately this is being reviewed in the music section. That means that I'll treat the CD accompanying the 'zine first. I'll be direct, I think the CD actually degrades the quality of the 'zine. How so? The fact that it is going to cost you about \$1 more and all you get is a Doghouse/Ken Olden sampler with few notable others. I understand the point of including the CD is to help the 'zine selb better, but it would also seem that since the 'zine is so good that the editor should help out smaller bands rather than those that have already made a name for themselves. He does this to a certain extent by featuring bands like Cast Iron Hike, Ten Yard Fight, 454 Big Block, Ink and Dagger and a few others but then includes Doghouse favorites Omaha, Metroschifter and Tramlaw. I don't know, call me cynical, or just call me. Now onto the 'zine. This 'zine has definitely established itself as one of the "Biggies" within the hardcore scene. The well done two color layouts make it appealing to the eye, and the humorous and informative reviews section offers an insight to the within 'zine perpenuates. The Damnation interview does a great job of avoiding boredom by offering insights to singer Mike McTernan's approach to thus unique band. The Victory Records interview touches on a few surface occurrences that have happened in owner Tony Brummel's life including some recent business affairs of his. Also offered is a conversation between Rick Rodney of Strife fame and the editor, probably the low point of this issue. And then there's a Pastbreak interview. Also featured are columns and a ton of advertisements. I'm not quite sure why all of the picture scans come out so dotted, but other than there isn't much to complain about. Overall this is a diamond in the rough. Recommended indeed. MM (\$4 to ExtentJohn LaCroix/PO Box 116/Boston, MA 02120)

ED • The Color of Invisibility CD Of all the CDs I have reviewed for this issue, this one is the most OK. It is clear from the vocals that they do not have the "we want to be big" sound. However, it's missing the ingredients that bring out true musical power. They have some energy in their rock, punk, metal sound, and I am reminded of several good bands. Thirteen songs (would sound better on a record). DF (ED/40 Aminoff Dr./Effingham, IL 62401)

This is a tough one to write a review for. Overall, it's good, just not too distinctive. All four songs have good composition and well written social lyrics. They do use a lot of melody, but the songs don't end up with a sound that is overly pretty. I also like the decent recording, with the vocals fairly far back. That's all. DF (\$4 Canada or \$3.50 USA to Fresh Bread Records/PO Box 3/Winnipeg, Manitoba/R3M 3S3/Canada)

EXPLODER .7'

EXPLODER -7"
Well, you have to wonder what these guys were thinking when they sent this 7" to HeartattaCk. The cover art depicts a horned devil putting a lit stick of dynamite in a naked woman's vagina... In the background there is another woman that has been blown apart (her breasts are unharmed however)... Thus their name, Exploder. On one side Exploder do a song that sounds remarkably like "Mary And Child" by Born Against, and on the other side they just play sludgy metal. Here is my song: "I stagger outside to piss on my Exploder record. My toilet works fine. The reason I do this is pure disrespect for you and your values which I'm against" (My song adapted from actual Exploder lyrics). KM (Hibachi/497 Owego St./Painesville, OH 44077)

FOUR HUNDRED YEARS • 7"

FOUR HUNDRED YEARS • 7"
This record has got drive, a kind of intense energy lacking from most everything else out there. Reminds me a lot of older Shotmaker stuff, but a bit heavier, its got that kind of drive though, understand? Chaotic without being reduced to a thrown together mish-mash of unrelated song parts. The words "Shotmaker meets Groundwork" have been bandied about quite a bit. This is true even in the lyric department, there's the political tempered with the personal side avoiding rampant sloganeering. Obtain at all costs. BH (Yuletide/21-A South Duke St./Millersville, PA 17551)

FOURTEEN . 7

HMM, two records by this band in the same issue. Although this one is on par with respect to originality, this one is a better listen just in the fact that it is faster and louder. Unfortunately it still sounds poppy to me in a They Might Be Giants kind of a way. The sleeve is a bit cooler on this one, so if you must have some 14 material, get this one. DF (Fourteen/PO Box 20113/Cincinnati, OH 45220)

FOURTEEN • Never Again 7"
Yet another record that can not be judged by its package. A lovely stark, simple sleeve, butt inside is dull, dull music. They know how to play and all, but there's just no energy or interest in the music. No soul whatso-ever. There are two slow to mid-tempo, light rock tunes with singing and playing. No life though. DF (Fourteen/10430 Springrun Dr./Cincinnati, OH 45231)

FALL WITHOUT FEAR · CD

Seeing as these guys are from my old stomping grounds of Winston-Salem, North Cackalacky, I really wanted to root for them, but I just couldn't. I would describe the sound of this CD as a more rocknroll geared Sensefield with vocals that have been heavily studioized, and for me, that just doesn't do it. The songs are too long to keep from growing boring, and the lyrics don't really seem to go anywhere, but on the positive side of things, the musicianship is great. Rocking a bar near you soon. GK (Groovecore/PO Box 7478/Winston-Salem, NC 27109-7478)

FASTBREAK • Don't Stop Trying 7"
Let's see what you get here; a sports reference in the name of the band, an x'd up graffiti style creature on the back cover, bold thick lettering, a fold out poster that has pointing and jumping on it, and a themesong with Gol's in it. This has the makings of a great record, but it doesn't quite live up to its potential. It is pretty good old style sxe, but it doesn't quite pack the punch it should. Good, but not great. GK (Third Party/21 Nancy Ln./Amherst, NY 14228)

FALL SILENT • No Strength to Suffer 12"/CD
Holy fucking heavy metal!! This shit is heavy. I'm reminded of Slayer
in some parts. The guitars are filled with tons of harmonics and discordant elements that keep me nodding my head. The vox are high and
screechy, with great lyrics dealing with personal issues and attacking a
very typical S.E. scene, while at the same time being sober individuals,
Amazing lyrics to fit an amazing band. The only downer about this record
is a cover of "Heartbreaker" by Pat Benatar which could have been left
off. There is definitely a death metal influence here. Heavy fucking
shit!! (Revolutionary Power Tools Records/PO Box 83694/San Diego,
CA 92138-3694)

FAULTLINE * Roots of the Rape Culture CD
Intelligent hardcore that offers a new slant on typical new school moshcore.
The music isn't as powerful as their live show would lead you to believe, but it does shine at certain times. The lyrics are the real strength of the band, and the spoken word pieces intermittently thrown in between songs serve to bolster that claim. A far better representation than the seven inch was, and well worth a looking into. One of the hardest working bunch of nice guys to ever tour the coast in a Suburban. GK (Endless Fight/PO Box 1083/Old Saybrook, CT 06475-5083)

FLATSTOR • 2 Singers, an Old Guitar, That's All 7"
Now what on Earth am I supposed to say about this? They don't try to trick you into believing this is punk, but with three singers and an acoustic guitar doing acapella, 30's-style du-wop stuff I'm just sort of baffled. Nobody to compare them to, because this hasn't been done in this half of the century (is there a reason? I don't know...). Honestly, they can sing well enough, but it's something that my grandparents' mom and dad listened to on their Rockola phonograph (and the sound quality was probably about the same). Just a little too far out there. Sorry 'bout that. Do (Madam Sarah Records/2050 W. Broadway/Minneapolis, MN 55411)

FIGHT DA SUCKAS · OC-PO-GO 7'

I don't know if I could ever like a band called "Fight Da Suckas?" They play light sounding melodic punk rock that is pretty innocuous. Nothing too exciting, but also not too annoying. There is a Fugazi influence at times, which is kind of nice since it is real raw sounding, but for the most part this is just straight forward punk rock stuff with an emotive edge. Okay, I guess, but I certainly won't be pulling this out anytime soon for another listen. KM (Sylvain Vilette/48 Rue Du Potager/91270 Vigneux Sur Scine/France)

THE FINDERS • 1 Wanna Be a Cop... 7"
Basic punk rock, very much influenced by Op Ivy, bit faster though with some similarities to Naked Aggression, not as simple though. Good for what it is, but didn't hold my attention for too long. BH (Monsters of Rock Records/1533 Margarita Dr./Redlands, CA 92373)

FLOWERS IN CONCRETE • 7"
I think this was supposed to be played at 33 but it sounded better at 45. In one song, they'll sound everywhere from poppy punk, really grindey, to alternative chart topping rock. This is the dope shit!? CQ (c/o Flicker Flax/Nestroygasse 20/8160 Weiz/Austria)

FORCE · ?arei 7'

Well, there was too much Japanese for me to translate (I wish Ryo was here!), but that's cool. I been wanting to hear some H:G Fact. Props to all non-American bands and labels not catering to us English-speaking fucks! Anyway, this has that old school flavor. If you like NYTHC from 1987 or older stuff; this may be your cup of ocha. I could do without the guitar solos though. SS (H:G Fact Records/401 Hongo-M/2-36-2 Yayoi-Choi/Nakano/Tokyo 164/Japan)

FRANKLIN • Roy is Dead 7"
This took a little getting used to (as opposed to the first 7" and the LP), because it's really slow, mellow and almost spacy. Like Trenchmouth, it reminded me of a B-Boys song with a bit of Hoover thrown in for damn good measure. One song also gave me a similar vibe to DC.'s Sevens, with its rolling, jazzy feel. Nothing like anything else you've heard from them, but super in its own right. DO (Great American Steak Religion)

FULL BONEY • 7" I don't know enough about the rrriot girl thing to point out the differences between this record and the other ones. Two super short songs which were ok but I'm just not into that kind of music, sorry. CN (Allied Recordings/PO Box 460683/San Francisco, CA 94146-0683)

THE GAIA • This One 7"
I'll start off by saying I'm definitely not a fan of more recent Japanese punk/ crust. It's copied itself to a shameful degree, as is the case with most styles today, in my opinion. The Gaia have their moments... they do cool shit with backing vocals, there are cool overdubbed solos and the fast parts are pretty intense. Oh yeah, and the classic crowd cheers. For a fan, I'm sure it's great. The live side sounds good too. I'm not sure how the packaging could've been skimpier. Y (Sound Pollution/PO Box 17742/Covington, KY 41017)

THE GOONS • Bad Excuse 7"
The singer does like to sing, which sucks. But since the music sucks, too, it doesn't matter. Not only did The Goons hurt my ears (obnoxious punk rock), they wouldn't even let me know their lyrics, which stinks. There's one good song which reminded me of Dead Kennedys, but that's it. CN (Torque Records/PO Box 229/Arlington, VA 22210-0229)

GRUPPO TRASVERSALE • 7"

Chaotic, minimally organized music bounces along with what seems like two or more vocalists (one that's a deep barking type and one or more that sings/screams). Very ran and very energetic. The lyrics seem to be mostly personal reactions to the band's environment with songs like "Mister TV" and the "Burnt Out Generation." SR (Halley Records/Nicola Olivieri/Via Muzio 13/35100 Padova/Italy)

GRAY BEFORE MY EYES • 7"

This record pushes a message much more than the music with two songs about child abuse and misogyny. They are obviously skilled, using an extremely clean sound with those heavy/soft change-ups as a delivery. The info in the sleeve has a refreshing realistic air and rises above mere rhetoric. Good record. DF (MOO Cow/PO Box 616/Madison, WI 53701)

This record is way cool. *All of the songs are extreme in their own way from heaviness to anger to chaos. The result is some real diversity with songs having completely different structure. The common thread is the ability to convey raw human experience. The sleeve says that they were from Texas and their ten songs included here have social/political lyrics. This is delightful. DF (Hasty Decision Records/PO Box 430058/Houston, TX 77243)

HALFMAN • As Everything Fell Apart LP
Halfman has been constantly improving since day one. When I saw them
last summer they blew me away. They were powerful and pissed sounding. I wasn't sure if the LP would live up to that show, but sure enough I
am equally as pleased with this recorded material. The sound is a constant barrage (not nearly as crazy or metal as expected) and the vocals are
a droning rasp. The look for the record is appropriate to the sound, and
overall I would recommend this record to anyone that likes thick sounding hardcore with ugly vocal work. If you're in the mood for intricate
melodies and beautiful crooning then stay clear of this piece of work;
they carved this from granite rather than marble. KM (Luddite/PO Box
216/Port Jeff Station, NY 11776)

HOT WATER MUSIC - You Can Take The Body Out Of... 7" I was sever a Hot Water Music fan before now, but I am particularly fond of this record. This is what I think Blank would sound like if they were more hardcore and less rock and roll. The dual vocals are almost Gradelike, but not quite as good. To room things out there is full objor, nonglossy art on quality paper to make the sleeve. This record will become part of my collection. DF Schematic Records/Hot Water Music/PO Box 14636/Gamesville, FL 32604)

M100S • Dismardie 7".

More of the attacking rage that the 1100S keep throwing at usongs here aren't complicated, and they certainly aren't sophistic subtle. They just ome at you, fists flying, with all their faces from anger. The argst and the sense of ur ency that is intrioately to this style of music comes through very effectively; plus these to this style of music comes through very effectively; plus these are well written and a bit catchy so their at peal isn't just based ougly and braula! Worth more than a listen or two. Uply and real. HS KM (Jeroen Vrijhoeh Visotterstraat 54/6532 CK Nijmegen/Nethal

HAND TO MOUTH

HIMMIN... Weird... Pop punk with rough edges... and lyrics that are political and yet there is a funny aspect to Hand To Mouth's material. Is it possible to have song explanations that menuon GATT and the Zaputistas, and also have a song about meeting the "ecogir" of your dreams in the forest one night? Well, Hand To Mouth does it. If pop punk and politics go hand in hand for you then Hand To Mouth will do you fine. Very D.h.Y. and from the heart. KM. (53 to Lower Class Records/401 W. Springfield Apt. A/Urbana, IL 61801). Is it

HARVEST Incision?

Another great looking record from Trustkill, this label's releases just get better and better. Only two songs, but they still manage to fill up the record with enough to keep you satisfied. Bloodlet meets Disembodied type sound and lyrics. A must for those who like "hard" hardcore. My only complaint is the snare drum sound, but that's getting pretty petty isn't it? GK (Trustkill/23 Farm Edge Ln./Tinton Falls, NJ 07724)

HELL MACH FOUR • 12"

Initially I really wanted to somehow compare this to The Hal Al Shedad, because they're wacky-sounding with walking basslines and from Georgia, but these guys are rawer with less structure and more free-flowingness, whatever the fuck that's supposed to mean. A lot like Hoover meets Emily, but it's almost got some pseudo-gospel feel at times, like that Make-Up band... though not totally fucked-up like that. It's just really unique, unpolished and fairly fresh. DO (Mood Swing Records/4710 Lou Ivy Rd./Duluth, GA 30136)

HERBAL FLESH TEA • Dive In 7"
This is poppy, but not pop punk. The singing is, well, singing. The music at times kinda reminds me of later Dag Nasty stuff and then slips into a way poppy version of 1.6 Band. I hesitate to call this record bad, but I don't think I would ever listen to it again, it's interesting, just not something I'm particularly interested in. BH (Liberty Park Records/3911 Williams/Downers Grove, IL 60515)

HIGH STRUNG • 7"

I was very surprised by how great this record is, it's very full of raw energy!! At first glance I got a bit of a negative vibe, but man this thing smokes! Melodic punk rock played fast and tight, sort of in the vein of the PIST, except a bit more poppy. 5 songs to keep you bopping. NW (House O Pain/PO Box 12086/Nashville, TN 37212)

HELP • 7"
Cockrock? Rock'n'roll? Punk rock? I'm not sure what to call this. Help have a big sound. They aren't afraid to take chances. They sing, they scream, they wank, they rock out, and they don't seem to give a fuck. I can respect it. I enjoyed listening, but I can't say that I like Help or that I would recommend it to anyone that might be flipping through these pages. Though I'll admit that these days lots of styles find praise in the hardcore scene, so maybe I'm too hasty. The weird thing is that this is rock, but not in the college or alternative style... more punk. What the fuck, I actually like this, I guess. Help reminds me a little of Spoke (from Massachusetts, not Florida), and I loved Spoke. Weird. KM (Day Dream/ Endenicher Allee #29/53121 Bonn/Germany)

HOUSEBOY *Last Fridays Selfless Allstars 7"
Really fast pop-punk. It's actually pretty damn good. They're tight, and while they do share a lot of the old Face To Face qualities with some many other bands, they can do it justice and do some new things with it. My one complaint is that the singer ends just about every line by finishing the word with "aay-ee-aay" or "uuh-ee-uuh." Far better than most pop-punk I've gotten to review. DO (Watching Records/3009 Huntington Dr./Arlington Hts., IL 60004-1638)

HOURGLASS . 7"

Chaotic hardcore that goes for the throat from the opening note (please disregard inadvertant rhyming). Bass drum has a terribly annoying click to it. Eventually the pressure lets up and this lapses into a boring mid-tempo yawner. Has potential, but never fulfills it. Phyte says "The first song left me wondering why the pictures on the inside were just of them stitting around holding their dicks, but after the last three songs I know why... they suck." [*bonus Jeff B review: I have trouble digesting the noisy thing in general, and this is no exception] GK (Immigrant Sun/PO Box 421/Buffalo, NY 14223)

HELLBENDER • Footprint of the American Chicken CD First off, the lyrics to these songs are awesome, sometimes brilliant. I saw them at the Goleta Fest and this CD confirms the presence of what I perceived as a sort-of Jawbreaker feel. Although they are pretty original and have a very distinct sound, it can be said that Hellbender would like to be the next Jawbreaker. They almost succeed at it, too. Less derivative than I make it seem, this CD is definitely worth checking out, especially if you like that one band on MTV, the one named after a candy, the Lemonheads or something, yeah. (By the way, what's up with chickens these days? Everything is chicken this, chicken that, land of chicken, world of chicken, etc...). EW (Reservoir/PO Box 790366/Middle Village, NY 11379-0366)

HOUSEBOY • Ciao! 7"

Above average melodic HC music with great vocals and good production. At times this, for some reason, reminds me of New Wind-era 7 Seconds, but more meaty and aggressive, a good effort. MARK (Watching Records/3009 Huntington Dr./Arlington Hts. IL 60004-1638)

HOME MERINGUE • Aestheticizedzerozeroone 7"
The cover is really nice with a die-cut design. Very stylish. But then I put it on. Weird, weird, and more weird. If arty noise and odd instruments thrown together on one record is your thing then this very well may be your E-ticket to paradise, but for me this was more like a parking ticket. When the second side was finished Brett tossed the record across the room, and I didn't bother to pick it up for two days. I guess we're just too conventional for the Home Meringue experience. KM (Aestheticized/1748 Lake Cypress Dr./Safety Harbor, FL 34695)

HATE YOU • Seven Inches of Hate 7"
Nice name, nice 'tudes. Surprisingly this is sort of a revival of hatecore made fashionable by SPA, and this band doesn't fall too far from the treat that bore them, except that all their lyrics are 3Xe. It's kinda cheek tree that bore aget past that aspect it's pretty good. I like it. "Will you leave this room alive? Doubt it fucker, let's see you try. My friends and I will break your hands. You'll inever fuckin smoke again." GK (XTied DownX/PO Box 134/Landsdowne, PA 19050)

IMMUNITY * Fine Del Gioco 7"
I hope these guys go off live because their recorded material is pretty much dead. Boring mid-tempo hardcore. Recorded in 1993. I guess their really is life after death, well maybe. KM (Giorgio Sensei/Via A. Carrante 7/70124 Bari/Italy)

INSTILL. 7"
Cool cover; the burning must have taken some time, but it was certainly worth it! Anyway, Instil play pleasant hardcore with a bit of a mosh influence and some emotive tendencies. The music and singing work well together and even Leslie thought that this was a nice record. Modern hardcore that makes my ears perk with enjoyment. KM (Alliance/215 Hancock Ave./Bridgewater, NJ 08807)

INK AND DAGGER • Love is Dead 7"

I had some high hopes for this record, simply because it is one of the more clever packages I have seen in a while (and I am a sucker for this). While the sound is pretty good, it doesn't live up to the graveyard packaging. The Ink and Dagger style is that of driving bursty punk with frazzled edges. It's also kind of neat how all five songs stick to the graveyard theme in one way or another. DF (Happy Days Records/PO Box 4315/Highland Park, NJ 08904-4315)

JOHN SMITH • 7"

JOHIN SIVILI H • 7"

John Smith has a rhythmic sound that is thick and gooey. It sounds nice to me, but it is lacking the intestinal fortitude that separates bands from the MTV sound. In fact, both the songs on this record remind me of a one hundred mile march through a swamp. They are plodding and mushy and make this bands sound about as interesting as its name is. DF (Meat Records/PO Box 10203/Fargo, ND 58106)

JENHTT • 7"
Poorly produced, mellow indie-pop music with sickening sweet female vocals. This is pretty sappy stuff that would probably go over well with the MTV "alternative" crowd, just keep it away from me. MARK (9 Keystone Court/Gaithersburg, MD 20878)

JOSHUA • CD

Iliked the music on this a lot; it goes everywhere good: from slow acoustic strumming to straight ahead distorted crunch. That's why it's a shame that the vocals were so poppy and rockish... they border on "ooh's" and "aah's" in ways that were nothing nice. The vocals are centered around one person's experience; there's a lot of stuff about love and sadness. I guess this is supposed to be a justification for the vocals, right? Whatever. The packaging is really cool and enviro-friendly. Pretty. Artsy. Pretty artsy. SR (Immigrant Sun/PO Box 421/Buffalo, NY 14223)

JOUGH DAWN BAKER • 7"

JOUGH DAWN BAKER • 7"
I'm gonna make the call again—this is gonna be popular. JDB were at Goletafest and were very well received. The lyrics are written in an atypical manner, at times reminding me of the frankness of hip hop lyrics. Their topics cover various causes of angst (coffee and graveyard shift, dominance, and bullies). The same angst is in the screamy vocals over the well played music. The music tempo varies, but is always kept tight. I would buy this simply for the dope artsy packaging, fortunately there is so much more. SS (Henry's Finest Recordings/16128 NE 145th St./Woodville, WA 98072)

JUGGLING JUGULARS • ...For Humanity — Early 90's 12" Good fast melodic punk with a definitely older sound and lots of energy. The newer recordings seem a bit mellower but I don't exactly know why. Sounds European, which is a plus for me but I can't find something to compare it to. 1 like it. What a bad review, Oh well. Y (Genet/PO Box 447/9000 Gent I/Belgium)

JUGGLING JUGULARS • Positively Fed Upl CD Posi-core mixed with some pop-punk from the land of the Finns. Sometimes the lyrics are good, other times ridiculous. It gets faster as you go along, and kind of loses its poppy influence. CD case folds out into a poster. EW (Hiljaiset Levyt/PO Box 211/33201 Tampere/Finland)

JUNO • 7"
The first side doesn't do much for me, fairly boring, over-produced rock The first side doesn't do much for me, fairly boring, over-produced rock, occasionally catching an emotional groove and riding it... the second side is a little better, with a galloping gait and more old Jawbreaker, fucked-up faux-British vocals yelling a bit more. Ah. I dunno. Not too impressive really... passes the qualifying round, but falls short of a medal. It's mainly disappointing because they were so damn good live. Just lacks much of the intensity, and you can't see the five million pedals the guitarists use (and it doesn't include the crazy, drunken sailor song). But oh well. Next time, perhaps. DO (Sub Pop)

KILARA • 175 Millimeters... 7"
I've been waiting for more Kilara stuff. The last thing I heard by them was very impressive. This single is definitely no let down, though only one song really went totally nuts. Kilara's sound is deep, deep and moody, with some catchy song structures. The vocalist goes from thick to crazed sounding. The best thing is that Kilara effectively uses repetition to such me in, and then they rock, without rockin' out. At times I am reminded of Hell No, though Kilara is much more twisted and ultimately much better. The third and final song on the 7" takes the Kilara sound and mangles it into a pressure cooker, fast and furious with no let down. Two thumbs up!! KM. (\$3 to Thunder Lizard/PO Box 171/Hopatcong, NJ 07843)

KINGDOM SCUM · God Eat God CD

This new release continues the Kingdom Scum legacy. The music is weird as fuck in an industrial type style (although admittedly some parts were cool), but the ideas expressed therein were challenging and awe-some. The packaging kicks ass compared to most everything, including past Kingdom Scum releases. It has a whole bunch of songs. The thing about this CD is that it made me realize how complacent and close-minded the hardcore community is when it comes to different music and questioning ideas. Very crucial. EW (Eerie Materials/PO Box 14592/Richmond, VA 23221)

KNOW NOTHING • 7"

NOW NOTHING • 7".

Noisy and chaotic, but not entirely original, it's a tried formula of hardcore that they play, which means it isn't bad, but it's been done before, and done before better. If you like bands like Inkwell, although not as good, this might be appealing. I'd be interested to know what poor soul lost a bet and ended up licking their friend's knob on the cover. GK '(Youth Power/PO Box 3923/Manchester, CT 06045-3923)

KOSJER D · LP

KOSJER D • LP

J gotta say, it's a shame this record was totally ignored and overlooked here in North America because it seriously kicks ass. Up there with the Navio Forge LP as one of the best in the genre. Intense emo with awesome screamed (not screeched or whined, screamed) vocals and octave guitars all over the place, complemented by heavy production and cool-looking packaging. You're an idiot if you don't pick this up. Y (Genet/Box 447/9000 Gent 1/Belgium)

LAND OF THE WEE BEASTIES · Simple Pleasures. currer songs, not unlike something you could hear from the emo bands coming out of the Chicago area. I think the best description of the music is that it's subtly undulating, there are waves of a groove that catch you, then release, then catch again. Occasional female backing vocals only accentuate the beauty. GK (Sunney Sindicut/915 L St. #C-166/Sacramento, CA 95814)

Their most college radio friendly release to date, but awkwardly, their strongest material to date as well. Gritty alterna-rock that manages to stay afloat without being too terribly corny. Should appeal to fans of Stone Temple Pilots or maybe even Jawbreaker. GK (dist. by Ruido/PO Box 714/Richmond, VA 23221)

LINE OF FIRE · Your Side 7"

July LOF FIRE * Your Side 7"
Judging by the packaging, I was expecting awful sxe style circa 1991
(you remember, when sxe hardcore was at an all-time low point), with
tough guy lyrics, and boring music. Was I ever wrong, this record rips!
Great old school hardcore not unlike the more intelligent bands that came
out of the '88 NYHC scene. I guess I should throw in a Beyond reference here, because it fits. Linear notes that explain the lyrics seem well
thought out, at least justified in the band's eyes. GK (Unity Powerf76
Winthrop Rd./Windsor, CT 06095)

LIPMONGER • Hook, Line and Sinker 7"
Kent's review of the demo version of this still applies, so here it goes:
"Who could like this? I mean someone could feel sorry for this and give
ta a bullshit feel good review, but this is just stupid mind numbing pop
punk. I hear enough Green Day while waiting in line at the gas station."
Y (Negative Progression/PO Box 55580/Atlanta, GA 30308)

LOAD • Lumberjack Death Luge 7" There is a god, Load are back, and they're paying tribute to the world's greatest sport... professional wrestling. Can a band go wrong making references to Ric Flair, suplexes, and beginning their record with a Jim Cornette soliliquy? I dare say no. Musically along the lines of their LP and past 7"s, a drunken "Do It" era Rollins Band fighting with an even drunker Antiseen. Redneck pandemonium! I love it! GK (House O Pain/PO Box 120861/Nashville, TN 37212)

LUCY'S FUR COAT • 7"
Rock, Nirvana, No packaging. CN (Goldenrod 41/3770 Tansy St/San Diego, CA 92121)

LULLABY FOR THE WORKING CLASS • 7

This band could for sure get lost in the soup of mainstream music muck. Very folk like, a sonic explosion in the ass of Bob Dylan. Definite lullabies, they play banjos and mandolins here. Don't be discouraged, it's good. CQ (Lumberjack/2543 N. 55th St./Omaha, NE 68104)

LITTERBOX . 7"

Quirky and weird punk rock that makes me sick to my stomach. I wouldn't force Ann's cat, Bungie, to take a dump on this. Sounds like a billion bad records I've heard in the last thirteen years. Makes me wonder if I actually like punk rock... KM (Axehandle Records/35 Sunny Ridge Rd/Spring Valley, NY 10977)

LYNYRD'S INNARDS • Sissy 7"
No, there isn't any Freebird cover on this record. In fact, I have no idea what it sounds like. I played it over ten times while doing stuff in my room and it was impossible to pay attention to. Cutting my toenails was more interesting. I vaguely recall there being two indie pop songs for a total of about five minutes. DF (Off Time Records/PO Box 52114/Houston, TX 77052-2114)

LIAR • Falls of Toment CD
I really, really wanted to like this CD. When it came in I got way excited. The artwork is straight fantasy stuff; barbarian warriors in chain mail battling with axe, sword and shield!! I'm totally into it, right? We're talking straight edge metal with a battle fantasy motif. I'm all over it. But the problem is that Liar simply isn't very good. I knew it would be straight metal, and I was ready to embrace the metal. But Liar is just kind of plodingly boring. I can listen without getting totally annoyed, but I simply get no energy from this. When I'm ready for battle I need to get pumped up. When the battlefield calls I shall march to my death with the sounds of Rorschach or Converge flowing though my veins. Those that shall have their skulls split open by my axe will probably have been marching to the sounds of Liar. Don't whimper, scream at the sun. KM (Good Life Recordings)

LEAP FROG SOCIETY • 7'

Take the worst fucking band from Flex Your Head and imagine you're listening to their demo; the demo that came before they cut the track for the comp. That is what Leap Frog Society sounds like. Fast and simple, with a muddy recording and a raw sound that doesn't translate to brutal more like aggravating. But then again if you don't think that there is a bad track on Flex Your Head then Leap Frog Society will fucking rock your world. D.I.Y. with hand screened covers, and yes they put it out themselves. The punk spirit lives on... KM (Leap Frog Society/PO Box 73034/Las Vegas, NV 89170-3034)

LET'S PUT THE X IN SEX • Just Like a Wartime Novelty 7" If this didn't suck so bad, it might be kinda funny. LPTXIS do covers of Minor Threat, Accept, Dexy's Midnight Runners and Aerosmith. This sounds like that lame-ass band Locust trying to be funny. Annoying Casio-sounding keyboard, screamed vocals and bad production. In a word, terrible, MARK (Break Even Records/2185 Amity Dr./Sidney, BC/V8L

LIMECELL . CD

LIMECELL • CD

The first tune, "Pirate," made me want to raise sail to see where the trade winds would take me. I must have been a scurvy dog in an earlier life. Otherwise, Limecell play head bopping punk rock with a drunk fuck off attitude. Drunk punk at its best. They even do a cover of 7 Second's "Drunk Until I Die" (slightly modified of course). These guys should come to Isla Vista and play across the street with Pat, Drunk & Stupid. The funny thing is that these guys really do play some catchy punk music. Well done for what it is. Pass me a tankard and lets do that "Pirate" track one more time... KM (Headache Records/PO Box 204/Midland Park, NJ 07432)

MINDLIS THOTS • 7"
Pop punk from California. You all know what pop punk sounds like, and Mindlis Thots don't leave much to the imagination. I will go insane if I have to come up with any more words to describe this stuff. Suffice it to say everyone in the room at the time of reviewing (Brett, Danielle, Mike, and Leslie) found this to be equally annoying. These are my mindless thoughts on Mindlis Thots. KM (Roc QuaRy/PO Box 1651/Tustin, CA 92681)

MARTIAN - 7

They have a song about how dull it is where they live in North Dakota, pretty funny. Martian has a very fast, very lo-fi sound. They somehow pull off an amount of originality and it makes for some interesting songs. I still haven't seen that movie. Fargo, but I bet this is one of the most exciting things in ND. Average. DF (Meat Records/PO Box 10203/Fargo, ND 58106)

"We're punk so fuck you!" KM (\$3 to Havoc Records/PO Box 8585/ Minneapolis, MN 55408) Oh yeah, the review... Drunk punk played snotty. This is amazing in a world where Naked Aggression has a full length LPs out, but in the absence of garbage like Naked Aggression this is merely mediocre.

THE MURDERERS - 7

THE MURDERERS That I'm sure are even better if you're drunk in the pit. I'm assuming these guys are total drunkpunx, and I know Felix Von Havoc distlates the imappropriate use of labeling bands arcrust, but these pulses look pretty crusty to me. The music is way generic in a great way, if you know what I mean. Songs about I'V religion, killing all humans, hate, and tons of other negative stiff. I really love side 2!! NW (Havoc Records PO Box \$585/Minneapolis, MN 55408)

MAN IS THE BASTARD . Thoughtless 12"

Brutal music as always, dark and disturbing lyrics as always, "nice" packaging as always, plus a picture disc. Most of the songs are actual songs, but there's also some Bastar Nose on it (which I don't like at all). Still great!!! CN (Gravity Records)

MANIFESTO - E are to a Insurreccion 7"
Continuing the legacy of European succlass struggle oriented bands comes Manifesto advancing the generation what Americans consider "nineties" style hardcore. That so to say that there aren't some super fast parts, but it's more chugga oriented then their German, Italian, or Belgian counterparts. The lyrics are in Spanish in English translations for any yanker imperialists listening, and they are tabook socialist/Marxist lessons. The packaging is some of the best quality I've ever seen, it looks fantastic. The music should appeal to fees of Strife as well as Manliftingbanner. Keep the red flag flying for the working man. GK (AHC Records/Apdo. co. 5155/50080 Zaragoza Span)

Kinda geeky, go-nowhere songs. Silly lyrics, silly music, silly everything. Not even funny, boogh. Four ladies on a motorcycle who just don't rock. Now I realize that just because I'm not into doesn't mean it's bad, but I'll simply tell you had dumb, uncreative humor doesn't strike me as funny and the music is boring, basic, four chord slop. Me last, thank you. DO (Broken Rekids PO Box 460402/San Francisco, CA 94146-0402)

MORNING AGAIN • A Cleanest War CD
From the ashes of the Florida band Culture, comes this group who... surprisel sound like Culture. Music is hardcore come Slayer cheese stomp, and the lyrics are laughably bad about America On Line, and the government's conspiracy to keep the cure for AIDS a secret. Did I mention that Conquer The World's layouts have gone from bad to worse? They have. Phyte claims. The heavy start stops are good, but everything in between its unbearable. And the layouts... yeah they're bad". [*Phonus Jeff B. review: sounds like the last thing we listened to (Despair)] GK (Conquer the World PO Box 40282/Redford, MI 48240)

What on GOD'S GREEN EARTH have I gotten myself into THIS time!? My Holy Bejeezus FUCK! Looks like something that DJ Home Cheese Big Mae would play at a hip rave club in L.A., but blasts your shit like Pantera on Freon. Gnarly in a really bad way. But gnarly. It's fast and crazy and all that goes with it (including over-distortion, double bass drum, screeching guitars, etc., etc., but in my eyes... well, it's pretty much poop. Good for a joke, perhaps. DO (H.G Pact/401 Hongo-M/2-36-2 Yayoi-cho/Nakano/Tokyo 164/Japan)

MURDER JUNKIES • The Right to Remain Violent 7"
Boring as hell, yet at the same time, kind of catchy. The packaging alone is enough to buy this with the voodoo punks in the gutter fold out poster. CQ (Vital Music/PO Box 210/New York, NY 10276)

MY PAL TRIGGER • The Riverview Mentality 7"
Ok, I have two theories. The first one goes like thits: "a mad scientist moved Florida to the Bay Area, extracted genes from members of Jawbreaker, J-Church and Green Day and put them into four Floridians. This record is the result of those four guys playing music." The second theory is simpler. "This is a record which reminds me very, very strongly of Jawbreaker." CN (Mighty Idy/PO Box 7756/Clearwater, FL 34618)

NRA • Another Day At Work 7"
Three more snappy hardcore songs from NRA, I don't think the songs on this record are as memorable as the ones on the CD, but the title track rocks like the best of them. Fans of melodic 80's HC should check out NRA. MARK (Off Time Records/PO Box 52114/Houston, TX 77052)

THE NEIGHBORS · CD

I HE NEIGHBORS • CD I was expecting pop punk, but that's not what I got. This is more of a straight forward hardcore/punk type thing without falling prey to "we want to sound like NOFX" syndrome. Vocals sound kinda like Jello Biafra and the words being spit out aren't completely moronic, some personal and some political. The main problem is that this is way to repetitive for anything longer than a 7". This is an 18 song CD, by song 6 I had had more than enough. BH (\$7 ppd. to Ken Leek/11383 Surco Dr./San Diego, CA 92126)

NOVICE BROWN • 7"

Looked "emo" enough for me, so I thought, "Hey! Why not give this bad-boy a spin?" I found it rather pleasing. Straight out a N.J., it's got the guts of N.Y.H.C., but the pleasing tones of the new school sound. That whole Current thing, a little Moss Icon, but with thicker, more powerful vocals. Damn good, though the vocals grate a little on the second song. Good start, leaving some room for improvement. Rock on! DO (\$3 to Sweet Baboo Records/PO Box 382144/Cambridge, MA 02238)

NRA • Access to Surf City Amsterdam Only CD
Do not be fooled by the title or the cover art, this is definitely not surf music. What is it? Well these guys sound like a lot of that 80's style posicore, like maybe a cross between Dag Nasty and 7 Seconds. This is good core, mic mayor a cross between 12ag (vascy and 75econos. 1 ms 18 good suff, there are sixteen powerful and melodic hardcore tunes on this CD, all played with energy and enthusiasm. MARK (Off Time/PO Box 52114/Houston, TX 77052)

NINE SPEED - 7"

NINE SPEED - 7"
Female driven vocal machine, Nine Speed do the alternative rock sound that while hanging out in the hardcore community. They do it well. The music is solid and the singing its really good, but I can only digest so much of this stuff before I start to get a bit sick; too rich. Similar to Land Of The Wee Beasties, Bureau Of The Glorious, and a handful of DC bands. If you like this "beauty is in the voice" style, then Nine Speed will impress. Gravity style manila envelope covers... Scott Torgesun can probably dine upon this night after night and still stay stick figure thin. KM (Clean Slate Records/PO Box 292846/Sacramento, CA 95829-2846)

OMAHA · CD

OMAHA • CD Unfortunately I picked this one up knowing that I wouldn't like it. However, there probably isn't anyone that does reviews for HaC that would like this. That's not to say that it's horrible by any means, it is just that I am not into this style of music. This band features Dirik of Doghouse Records fame (as well as M.O.O.), but aside from that I don't believe there is anyone hardcore related in the band. Omaha plays a progressive style rock in the vein of Colossus of the Fall. All of the music is played well, but again it doesn't interest me. The packaging is nice, and maybe a tad bit overdone. MM (Doghouse Records/PO Box 8946/Toledo, OH 43623)

OWLTIAN MIA • 7"x2

This package is confusing and minimal, yet mifty in its own way. It contains much melodic emotional hardcore. There's a nice instrumental, and nice mixed vocals. It's slow to mid tempo and I'm really not sure why it pleases me. I guess it's just well done and the songs all manage to let themselves come through on the record. Sounds like Eucalyptus' Julia material. DF (1705 Pompey Court/Virginia Beach, VA 23464)

ONE EYED GOD PROPHECY • 12"

ONE EYED GOD PROPHECY: 12"
This band was the buzz at Goleta Fest, in my opinion they were one of the better bands that played but not the best. I feel the same about this record, one of the better records around but not the best though its the best thing I reviewed this issue). Sound-wise this is really similar to Uranus, chaotic metal stuff, only a bit sloppler. Which is my only real complaint, at times this is a bit to sloppy, and awkward sounding, but overall the record is definitely worth possessing. BH (Great American Steak Religion)

OVERFLOW • The Worm 7"
Rock 'n Roll. Played competently enough, but doesn't quite keep my interest for too long. Interestingly, these kids are from Croetia, yet remind me of San Diego's Radio Wendy quite a bit... it's a small world after all, or some shit. It could well grow on me, and is real tight, catchy, and upbeat, so it's nice to listen to for a short while (until reality sets back in, sitting in my shithole life in a darkened room, under-nourished and stupid). It's nice, but in a different way than I usually prefer. DO (Good-will Records/C.P. 15319/00142 Roma Laurentino/Italy)

ONE HUNDRED WORDS FOR SNOW . 7

O'NE HUNDRED WORDS TOR SNOT A This record is kind of ambiguous. It is basically indie rock, but would easily fit on a label like Art Monk. Nothing devastating, it's still kind of good in a soulful kind of a way. For fun I'll say that there a cross between Silkworm and the Griffers, but not as good as either. All three songs were enjoyable. DF (Roc Quary/PO Box 1651/Tustin, CA 92781)

PECULA • 7.

This is Canadian punk packaged with a Rat Boy comic that I thoroughly enjoyed. Although rock influence tarnishes many a hardcore record, I think it works pretty well for Pecola. Their sound is quirky in a San Diego kind of a way, and the lyrics are poetic on all five tracks. I like it. DF (\$4 to Jamie Pecola/697 Shaw St/Toronto, ON/M6G 3L8/Canada)

PAURA · CD

PAURA • CD Finger pointing hardcore with a late '80s influence, Brazil's Paura hit pretty hard. I am reminded of Insted, early No For Answer, Pushed Aside, and all the bands from Orange County between '88 and '90 combined with a mid-'90s metal moshing approach. Sure, Paura's sound is a bit dated for me, but they do it fairly well. Lyrics are in English and they don't suffer from too much translation latency. Anyway, if you still like that style, or if you just want to check out some Brazilian hardcore then Paura will not disappoint. KM (Family Trust/Rua Baturite 267/SP SP Cep 01530030/Brazil)

PUBLIC NUISANCE • Cheap Sex and Booze 7"
Four punk rock anthems abut drinking and fucking. This is your standard English-influenced drunk punk fare that probably whips the mohican kids into a frenzy. It could be worse, I suppose. MARK (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

POHGOH.7

POHGOH: 7"
I was expecting this to be another horrible high school band's demo but it was actually quite good. Dreamy college rock/emo along the lines of Art Monk stuff. Not my thing really, but it's very well done and I'm sure would please others. Can't comment on the lyrics as they weren't included. Y (Heartfelt Music/Schilfbreite 22/39120 Magdeburg/Germany)

POHGOH • Guiche & Geek 7"
Well lookee here! Pohgoh 7" #2 for me... I'm pleased, although I suggested to Kent that someone else should probably give their opinion, since, obviously I think they have yet to put out anything short of awesome. Oh well. As for comparisons, this one sounds fairly similar to the other 7", but I must admit that I like the other a little better... Kobi's voice gets kind of Four Non-Blonds (not good), but they usually go with the Texas/Promise Ring with great female vocals which is outstanding. Terrific band. DO (Outback Records/PO Box 780132/Orlando, FL 32828)

POHGOH - 7"
The lead singer has one of the prettiest voices I've heard. Harmonizing with herself, over real nice mid-tempo melodies...everything is in its place. This 7" is a lot more upbeat than the famous Pig Hurdling 7", and even though I loved the first one, this new stuff blows it away! Golly. Just think of someone like Texas is the Reason, slowed down a little (but with the same intensity, and living in Florida), with awesome female vocals and two gems of songs. You get the idea, no? DO (Heartfelt Music/Gunnar Berlin/Schilfbreite 22/39120 Magdeburg/Germany)

PAINSTAKE · Consecrate CD

HAINS JAKE: • Consecrate CD
Metal and Hardcore are one in the same? This is a metal record that
definitely draws influences from Bloodlet. The vocals sound similar to
those of Bloodlet's, and the music is slowed down, heavy and at times
very moshy. This recording is missing a certain bit of rawness necessary
to keep me interested. It is done well and if you're a fan of very metal
hardcore, double-bass and all, then you should surely check this out. If
you're like me though, you'll stick to TS and Quiet Riot when you want
some real metal (Heavy style!). MM (Uprising Communications/PO
Box 490/Leguna Beach, CA 92652)

POINT OF VIEW • 7"

An Italian band who seems to draw their influences from Face To Face and Bad Religion, with their tight musicianship and harmonized vocals. Somewhat awkward lyrics are sung in English with a heavy Italian accent. Well played, but I think it might be more interesting if they sang in Italian. MARK (Mele Marce Records/Giorgio Senesi/Via A. Carrante 7/70124 Bari/Italy)

THE PROMISE RING • 7"

A Mid-West supergroup, with members of Cap'n Jazz, None Left Standing and Ceilishrine. The Promise Ring is fuckin' incredible. Live, recorded, it doesn't matter... pick-me-up feeling, melodies to sing along with, rock 'n roll build-ups. If summer was a song, it would be performed by these boys... if you catch my drift. Nothing but positive vibes and great indie rock/emo tunes. How could you possibly not smile at lyrics like "there will be ice cream for naked boys swimming in kettles?" Treat yourself to The Promise Ring. You deserve it. DO (\$3 to Foresight Records/PO Box 27152/Milwaukee, WI 53227)

RAIN ON THE PARADE • Body Bag 7"

It has been a long fucking time since I heard anything like this; well that's not totally true... Let me rephrase. It has been a long fucking time since I heard anything like this; well that's not totally true... Let me rephrase. It has been a long fucking time since I heard anything like this that was done well. Plenty of bands still try this sound, but they usually are just starting out and sound fairly generic Choice meets anything that was good from the '86 to '89 er ao fhardcore. Plus, and this is a big plus, Rain On The Parade have hardcore pride! Fuck. I have to admit I'm totally into this. Excellent music that has plenty of power and won't lose you in timing changes like so much of the new chaotic disarray, or bore you like some of the sludgy metal, or lull you to sleep like so much of the "emotive" indie rock. I certainly wouldn't want to listen to a bunch of bands trying to recreate that time period, but Rain On The Parade does it so fucking well that I can't stop listening to this piece of wax. Cool. KM (Contention Records/Chancellor Building/ 206 S. 13th St. Apt #1402/Philadelphia, PA 1907)

RASCAL BASKET • Vs. The Hordes Of Venus CD

RASCAL BASKET • Vs. The Hordes Of Venus CD
Oh, fucking chirst this is bad. Rock and roll crap with no energy. I will
pay good money to the hordes of venus if they wipe Rascal Basket from
the face of the earth. This is pure garbage. I'm talking BAD! I would
pop my ear drums if forced to listen to this for too long. Seriously. KM
(Ism Recordings/PO Box 84163/Lincoln, NE 68501-4163)

THE RECLUSIVES • 7"

Parts of this sound like greaser rock influenced punk while other parts have a definite '77 English punk, at times almost Oi sound. There's some pretty rockin's tuff here with lots of attitude, not bad! MARK (Turkey Baster Records/PO Box 142196/Austin, TX 78714-2196)

REMINGTIN - 7"

ex-Ignota

2 songs, 1 of which was more appealing. "A Veteran Delivered" was different and way catchier. I hear some Indian Summer for sure because it's fast and slow with strained vocals. Very Indian Summer. CQ (Voice of the Sky/1473 Neil Ave./Columbus, OH 43201)

REPLICA • E.P. One CD
I'm sorry, but sometimes this kind of stuff flat-out bores me. It's got some melody and what have you, but totally drains you, sapping out your energy because they lack it. It has its high points, sure, with something like Boilermaker going on, but then the singer... she falls into the same old rut over and over and over... until it drives you nuts with the monotony. Shiznit. DO (PO Box 29604/Los Angeles, CA 90029-0604)

REVOLUCION X . 7"

REVOLUCION X-7"
This record will probably go down in history as the younger cousin of Los Crudos due to the fact that, a) they're on the same label b) they play fairly simple thrashy punk c) their lyrics are predominantly about politics from a Latino point of view, and d) the most obvious, they sing in Spanish. Although not as intense, and lacking the punch Crudos deliver, this is a decent record, and the lyrics alone make it worthwhile. GK (Lengua Armada/2340 W. 24th St./Chicago IL 60608)

RADIOBAGHDAD • Pull of it 7"
Uptempo melodic punk influenced by that Fat records wave but not fimited to it. It's actually pretty good: infectious melodies, good guitar licks, just a little typical. Lyrics are nothing too original either but inoffensive. Y (Friendly Cow/Schutzenstr. 217/44147 Dortmund/Germany)

REDMOND SHOOTING STARS • 7"

These stars are from Eugene, Oregon and do the straight ahead punk rock sound thing. It is a shame that so many other cheesy bands have ruined this sound for me. The RSS tunes are well done with personal lyrics, but they can't erase the scars that other bands have left on me. Four songs. DF (Broken Rekids/PO Box 460402/San Francisco, CA 94146-0402)

RIGHT SIGHT • Suffer 7"

Typical mosh, half way through the first song my mind was numb and drool was dripping from the corner of my mouth. Nothing really separates this from the pack, so you've heard it before. If you still need more of the same then by all means get this. BH (Blu Bus/Via Consolata 5/11100 Aosta/Italy)

RUBBER • Nothing to Say 7"

A bad attempt at trying to sound like Dinosaur Jr. or any other alternarock band. BH (Fuzzgun/440 Memorial #1158/Houston, TX 77007)

SECOND HAND • Droppin the F-bomb CD It's hard to believe that a long time ago the band Bad Religion actually represented something good to most people. It's Bad enough that they themselves have slipped into a mere commodity to be bought and sold like nonsense. But the fact that so many other bands have blindly followed this pathetic example makes me sad every time I am exposed to one of them. Twelve songs. DF (Geriatrics Records/PO Box 586/Monmouth Jct., NJ 08852)

SENDER • 7"

The base line on this record makes it sound so smacking of Still Life, that it really disturbs me. What's worse is that the main thing that distunguishes them is revert in the vocals and t just can't stand that. They give up three songs with/lyrics in English and ultatian. Not intrinsically bad, just not for me. Di (Green Records/No Address)

SCROG • The lacred Masses 7"

I think I've said this before, but if you want to be metallic and angry, you have to go all the way. Imagine if Queensryche were playing and occasionally some one poked the singer ant the ass with a branding iron. The vocalist here has a great scream too, but when he's not screaming, the sound slips into the cheesy scenario described above. Ok, just not for me. Two songs at 45 pm. DF (No Life Records/PO Box 14088/Berkeley, CA 941712)

SOTTO PRESSIONE E' • 11 Momento 7"
This can aptly be described as the old school Italian branch of Revelation Records. The only thing that makes this different from the speedy rhythm and shouted vocals that you have heard a zillion times, is the Italian Ianguage. What can I say? Four songs pressed on fashfon vinyl enclosed in a sleeve written completely in Italian. DF (Giorgio Sensi/Via A. Carrante, 7/70124 Bari/Italy)

SEVEN O'CLOCK SUCKER • 7"

Iknew it. I suspected one of these Meat records would be good and this is it. All four songs have a really neat structure that mixes fun sounds with not fun sounds, while all of the song content is serious. It's just that the presentation of their ideas is more interesting than some of the other stuff I have reviewed. And with better records you feel like you know something about the band because it sounds like they mean what they're saying. DF (Meat Records/PO Box 10203/Fargo, ND 58106)

SHOTMAKER • Mouse Ear [Forget me Not] 12"

I had high hopes for this record. At first I thought I had the record on the wrong speed. But no, it was Shotmaker who were playing at the wrong speed. Sometimes the heavier thing works, but much of the time the songs just drag. I keep thinking, where's the drive and intensity from their other records? It's recaptured here and there, but the punch of their other records just isn't there. Its seems as though they've gone out with a whimper instead of a bang. BH (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

SPEEDY HUFFLER KINGS • 7"
Dan says, "Very New Bomb Turks." I turn to Brett, "It's actually not bad." I say. He looks at me and shrugs his shoulders. Lo-fi recording. Early punk style. Maximum Rock'n'roll would eat this up, and Crypt Records would love to have released this. KM (\$4 to Hardcore Noises/ 3 Elm Street/Ottawa, ON/K1R 6M9/Canada)

SPEEDKING TRIO . 7"

I was expecting bad rock, trying to judge a book by the cover once again, but this is actually pretty good. Speedking Trio take lots of parts and put them together to make a couple of songs. A bit wimpy, a bit bombastic, kind of arty, a touch of the chaotic, and the B-side has a real solid driving beat. Speedking Trio belong on Trouble Man. Parts, parts, and more parts. KM (\$3 to Troubleman/16 Willow St./Bayonne, NJ 07002)

SAKIN • 7"
Really nice job on the packaging. Getting straight to the juice, I'm definitely reminded of Horace Pinker's vocals, holding his notes out like Ari from Lifetime...while the total package also felt kind of like Sparkmarker...however you slice it, this is the bomb! Damn nice. The duct tape and cursive writing on the cover set a nice color scheme, the postcard insert and the terrific slab o' vinyl present a sensational combination. DO (Immigrant Sun Records/PO Box 421/Buffalo, NY 14223)

SCROG · Catalyst b/w Both Hands Open 7

I'm not quite sure why this record just now surfaced around HeartattaCk, because it's been our for over a year now (recorded in 1994) and served as their final release (not including their self-released cassette) before the almighty Scrog disintegrated back into the earth that berthed them, but luckily it fell into my hands. The ferociously intense, manic assault these Floridians could unleash is unparalleled. Some say arty and complex, but I contend it's the way music should be played. GK (Shematics Records)

SCUM OF SOCIETY • Violenza Legale 7"
Thumbs up for the nice booklet, lyrics in English and Italian and some articles on various issues, plus addresses of Italian squats and D.I.Y. distributors. Too bad the music isn't nearly as good, it's basic, basic punk rock which bores me. Yannick thinks it sounds like early Hiatus or bad Doom. Still essential for anyone interested in the Italian scene or planning on cheap traveling in Italy. CN (A.Z. Autoproduzioni/Luca Musso C.P. 89/27100 Pavia/Italy)

SEA MONKEYS • Bowery to Baghdad 7"
Basic punk rock that sounds the same as fifty thousand other bands so
there's probably no reason to bother with it. BH (Vital Music/PO Box
210/New York, NY 10276-0210)

SERVOTRON - 7"

SERVOI KUN • 7"
More butt-crazy wackiness from the folks of Man... Or Astroman? and Supernova, this time mixing their space-core style with 80's pop... right along the lines of Devo and other weirdo freaks. Silly robotic-humanoid fun. You know if you'll like this stuff or not. So if you do, then get it. Otherwise, just sit there and shut up while we dance with domo-origotto Mr. Roboto. DO (Goldenrod/3770 Tansy St./San Diego, CA 92121)

SHIT BASTARD • 7

SHIT BASTARD.* 7"
This sucks is the first thing that comes to mind, the second is way? Is it the shitty mixing? Is it the music? Is it the awful singing? I think it's all of the above. Sound influenced by F.Y.P. or another Recess band, but Shit Bastard just can't pull it off: The singing is so bad, I don't even want to look at the lyrics, which I can't even read. I think they're pretty political or something. Like I said before, this sucks, give up! ADI (Culture and Value/PO Box 1799/Flagstaff, AZ 86002)

SLEEPY TIME TRIO • Songs & Stories 7"
Maximillian Colby's gone fucking crazy! The Trio, featuring members of Colby, plays in a very similar style, with more vocals and I find them more interesting, as well. The first song totally reminds me of a Rye song. A gaudy looking cover with silly, lovable children's characters that is "suitable for framing." The insert is more of the same... everything about this 7" is wacky, unique and freakin' beautiful. DO (Whirled/PO Box 5431/Richmond VA 23220)

SHYSTER • That's My Story... 7"
This record sounds an awful lot like Face To Face, especially in the vocal department. There are so many bands doing this kind of stuff these days, it's getting kinda old in my opinion. MARK (Off Time Records/PO Box 52114/Houston, TX 77052)

SOCIETY GONE MADD! • 7"

ne parts, this sounds almost exactly like the lators... fast, hard, hardcore with gruff vocals.rics. Y (Mighty/PO Box 1833/Los Angeles,

SOTTOPRESSIONE · CD

SUTTUPKESSIONE • CD sXe hardcore kinda in the Burn genre. Lyrics are all in Italian but I can guess their content. Musicanship is good. The most exciting thing about this CD is the mention of Spandau Ballet in their thanx list. Just goes to support my belief that the 90's are not but a continuation of the 80's. EW (c/ o Rudy Medea/Via S. Michelle, 56/13069 Vigliano Biellese (BJ)/Italy)

SPITE • A Threat to Society?

Fm a sucker for UK hardcore; the British accent sounds notty and fits well to the harsh music. Spite is a good band. Their songs are medium paced and catchy as hell. The title refers to song called "Junkies" about heroin addicts, and the insert comes with a small poster depicting anti-junk sentiments. For the most part the *Profane Existence* crowd will make up the majority of Spite fans, but an old straight edge punk like myself can still find a place in my heart for these seven inches of Spite. KM (Blind Destruction/Box 28/82 Colston St./Bristol/BS1 5BB/United Kingdom)

STAPLED SHUT · World of Noise

With eleven songs on a seven inch, you should already be getting an idea of what type of music this is. It's definitely crusty, most certainly hardcore, and usually pretty uptempo at that. One of the better bands out today who play this style. They say write for lyrics, which I contend should already be included, but that would be a small gripe. GK (Clean Plate/PO Box 2582/Birmingham, AL 35202)

SURFACE * Posthumous 7"
I wasn't expecting too much from this 7" since
Surface never really materialized into the kind of
band that I normally would get into... However,
this two song 7" is quite good. The songs are well
done with plenty of drive and power, and the singing is perfectly harsh without being crusty. They
do a little of the emotive thing, but combined with
a little metal and some groovin' moshy influences.
PII keep this one, and I might even go back to their
LP to see if that is equally as good. KM (\$3 to
Catchphraze/PO Box 533/Waddell, AZ 85355)

SILVER SCOOTER • 7"
Mellow indie-pop that has bits of Weezer and Poole evident... so most "real" punks would totally hate this. But fuck that. It's not supposed to kick your ass and that's just fine. If you're not afraid of being unpunk and ridiculed by punk purists (and you have a major soft side and enjoy calm melodies), then you might be inclined to pick the Silver Scooter 7" up. They play the style well. DO (Crank!/1223 Wilshire Blvd. #173/Santa Monica, CA 90403)

STICK FIGURE CAROUSEL • 7"

SHIPLER FIGURE CAROUSEL ""
Surprised, yes, it's better than I thought. Very heavy, Inside Out distortion, lots of breaks. Stupid kids will definitely kick box to this one. It's fast and heavy then crazy. This is the 7" for "hardcore" kids. The future, oh shit.. CQ (Bastille Recs./1950 Port Townsend/Newport Beach, CA 92660)

STRAHLER 80 • Das Kann Jeder... 7"
Too bad for me that the vocals are in German, because this record sounds really good. I know I already used this comparison, but this reminds me of a slightly less experimental AVAIL, complete with (what seems to be) catchy sing-a-long choruses and vocals that switch from screaming to crooning. This is almost as danceable as the EVEL 7". All in all, a really good piece of vinyl. SR (Sacro Egoismo/z.Hd.: Tiberiju/Felberstr. 20/12/A-1150 Wien/Austria)

THE STRIKE • Victoria 7"
Let me start off by saying that anyone who does a Neurotics cover is right on by me. This is a great record... laid back '77 type stuff a la Newtown Neurotics, The Clash, The Jam, etc. with leftist blue collar worker lyrics, the type which disappeared with the downfall of this genre. Amazing all around. I'm jealous. Y (Cerebellum/PO Box 40308/St. Paul, MN 55104)

SWEET DIESEL • Search and Annoy CD
Ever since seeing their ripped off Chain of Strength logo I've been interested if hearing this band and I guess now is my chance. This was sort of what I expected, take the 12" era Crawlpappy and give it a kick in the ass with maybe a nod to english punk of the early eighties. Pretty good bar raw, CK (Go-Kart/PO Box 20/Prince Street Station/New York, NY 10012)

IANK 18 • 7"

Kick ass old school hardcore punk that tackles some heavy social issues in between paying homage to getting ripped. From the get go this record never lets up, it pretty much blazes through the seven songs represented. Good record, nice people, great live... what more do you need? GK (\$3 to Passive Fist Records/PO Box 9313/Savannah, GA 31412) (These guys should play with Fat, Drunk & Stupid! — Kent)

More demo material at best. Primitive but inoffensive lyrics. Music goes from fast HC to mosh. They probably worked on their 7" as long as I worked on this review. Next... Y (Negative Progression/PO Box 55580/ Atlanta, GA 30308)

TIRED FROM NOW ON • Romantic 12"
A very mature version of noisy emo/artsy core that delivers a full blown sonic boom. Teeters on the edge but retains control. A good mix of Today Is The Day and Guzzard (my two favorite Amphetamine Reptile vehicles by the way) rock. Great cover art as well, a wise investment. GK (No Idea/PO Box 14636/Gainesville, FL 32604-4636)

TRALUMA • 7'

Catchy meets beauty. Reminds me of Arm or Compound Red. Carefully drawn out parts, slow to riveting sounds, the singer sings fucking great... Very smart. CQ (Caulfield/PO Box 84323/Lincoln, NE 68501)

THE TRANS MEGETTI • Rent a Rocket 7"
I had heard that this was yet another Drive Like Jehu-sounding quartet and I must say that the label sticks. But, unlike many who attempt to conquer this style, these kids fuckin 'pcds it. Complete with hand-clap (at least it sounds like it) breakdown, this puppy smokes! First song kicks the other two songs' collective ass, but as a whole, it earns my whole-hearted seal of approval. DO (Art Monk/PO Box 6332/Falls Church VA 27040) Church, VA 22040)

TRES KIDS • Fast Food Haunted House Conspiracy 7"
Seven ass kicking ditties from the purveyors of fine Athens (Georgia, that is) punk rawk. Some of the songs are recorded from a radio broad-cast and the rest on a 4-track, but miraculously the sound is pretty good, it complements the music. They manage to bury pop punk hooks under the guise of old school punk sensibilities, and it works great. If I didn't know them I'd swear they wore leather jackets and combat boots, but thank god they've kept their sense of humor and stayed away from those clichés. GK. (Bear Records/475 Baldwin St. Apt. 7/Athens, GA 30605)

TRIAL • Through the Darkest Days. 7"
Well, it says right on it, SEHC. Hard and solid. I'd have to say this is done well. Tony Victory should be giving these guys a call. Lyrical highlights deal with consumerism and sexual assault. SS (CrimethInc. Records/2695 Rangewood Drive/Atlanta, GA 30345)

TRIAL • Through the Darkest Days 7". First off, gotta hand it to Dingledine on the aesthetic end of things, the record looks fantastic. Once the needle hits the record a circle pit starts rolling in praise of the Mouthpicce-seque sxe finger point fest. There's even a song called "For The Kids" for christ's sake, I mean this is good stuff. There is a serious message in the lyrics, and that shouldn't be glossed over, but the bottom line is that this a fun record. Get it. GK (Crimethlne./2695 Rangewood Dr./Atlanta, GA 30345)

TRENCHMOUTH • The Broadcasting System CD

Not exactly what I was expecting... I guess I was thinking more "Guttermouth" than "Trenchmouth." These fellows play some mellow, reverb-heavy stuff. God damn, it's strange. At times, Simon Labonne (Duran Duran) doing a Talking Heads thing, and others Mick Jagger and the Stones getting all funky... I haven't quite figured this out yet. Also, if you've heard the Beastie Boys' "Something's Got to Give," you know unst what the expect from this. Sehr Interessant. DO just what to expect from this... Sehr Interessant. DO (Skene!/PO Box 4522/St. Paul, MN 55104)

TRIBUTE * Torch Songs 7"
Light emotive stuff coming out of England... featuring former members of Fabric... micely played with pleasant singing. Not much angst, no anger, and very little of the red hot passions. But if you like melodic punk ROCK with a strong sense of beauty and lovey dovey passions then Tribute will offer sweet caresses. Personally I find myself tapping my foot and nodding my head as I tisten. For those that like to ride the Christie From Drive and Braid at the county fair on a warm evening might in late September. KM (Day After Records/Horska 20/352 01 As/Czech Republic)

TWELVE TIMES OVER • Burning... CD I don't know. I must be some kind of fickle bastard, because I think that this is sucky. It is just so incredibly ordinary. Punk rock marching onward. Mundane. The real killer is that sterile CD sound. What little life these guys had was completely absorbed by the format. You will nod your head along with it, but little else. Five songs. DF (Bone to Pick Records/PO Box 242/Burington, VT 05402)

UP FRONT - Doin' it Live on WNYU 7"

If there some person I want to meet the next time I'm in New York at Larry Ransom from New Direction Records. I'm almost positive that he's the only kid on Earth who shares my appreciation for Up Front. Until recently I only had a tape copy of Up Front's "Spirit" LP. I made that the in 1988 and consistently listened to it for years. However, within the past two years I obtained the cortes of that release (one for printing a kid's are and the other because a kid dropped out of have for free. I only wish this record would have arrived at whose in 1990 when I ordered Up Front's follow the Spirit LP on New Age. I can't remember even be more disappointed with mailorder. That add the Revelation rip-off of me in 1988 probably contributed to wow to never mailorder again. Even though the second with the likes of Youth of Markey Corilla Biscuits, Judge or Project X, Up Front and other bands just under the "greats" like Wide Araste pared just as large a part of my love for straight edge handore. The full color layout does justice to the december recording. I'm glad that this isn't a booteg, because the quality is pro and shows the respect Larry give me a call and I may just take half of them Larry, give me a call and I may just take half of them Larry, give me a call and I may just take half of them Larry, give me a call and I may just take half of them Larry, give me a call and I may just take half of them Larry, give me a call and I may just take half of them Larry, give me a call and I may just take half of them Larry, give me a call and I may just take half of them Larry, give me a call and I may just take half of them Larry, give me a call and I may just take half of them Larry, give me a call and I may just take half of them Larry, give me a call and I may just take half of them Larry, give me a call and I may just take half of them Larry, give me a call and I may just take half of them Larry, give me a call and I may just take half of them Larry, give me a call and I may just take half of them Larry, give me a call

VR . Dreamstate LP

Pretty as your ling. I had heard some of these people were in Research (I think that was their name) and was an arrow on much based on that; my mistake, VR still have a drum machine but opt for more of a Black Schom beaviness and vocals that I think don't quite fit. I was I could like this, the lyrics are right on in a sociopoliscal nature (could I be more vague?) and the whole this seems sincere but it just doesn't move me. Y Fix Earth PO Box 169/Bradford, West Yorks/BD7 1YS/England)

VANILLA • 12"

Another weird mixing job, with the snare drum sounding like wooden clogs on pavement, but crazy intensity pushes this through in spite of its weaknesses. If you've heard the "from a couple of years ago), it still is pretty similar, raspy yelling coact guitar-picking into nutso-fast grooves. I'm really getting into it. On year, watch me move. DO (Genet Records/PO Box 447/9000 Gent 1 Belgrum)

THE VSS . 7"

Quirky rock that keeps the noise well within its bounds, but still you feel a sense of urgency brewing just beneath the surface. Some of the better lyrics I've ever read for this genre, poetic but with genuine substance (anyone listening?) sung by a vocalist who I swear must have sang that old song "Isotope Soap by Geza X. New wave tendencies, but easily nineties. GK (Gravity/PO Box 81332/San Diego, CA 92138)

VENT • 7" with No Labels #3

This is more 'zine than 7" 96 frickin' pages! Color cover! Lotsa reviews! I just don't get these 'zines with one foot in hardcore (good Snapcase, Gavin Oglesby, & Coalesce interviews) and one foot in mainstream pop (Civ interview & various major label reviews). Can you say "underground credibility?" I found a picture of Andrew Eaton in it! If whis is right up your alley. Now Vent—what I like about this is the pace of the music. Its chugga chugga, but not very fast. I could cite Bloodlet, but I won't. The vocals don't annoy me—that's good. Personal lyrics. If the 'zine sounds good, you'll like the 7" too. These guys ripped off their label. SS (\$4 to No Labels/1148 Fifth Ave #7d/New York, NY 10128)

WRETCHED ETHYL • Cranky CD

Punk rock as it used to be played many, many years ago. The vocalist manages to sing without losing the rough edges, and the music is punk rock that doesn't suffer from the "rockin' out syndrome." I can't really find any place in my heart for Wretched Ethyl to reside, but Cranky will clearly find some enthusiastic fans. KM (Schtufff..., Records)

THE WALKING RUINS • Fall of the House of Ruins CD Sometimes this sort of stuff can be funny. Okay. Hahaha. For two minutes or so. Then it gets old. Real old, real quick. Fast-tempo, boring crap by old men that gives the worn-out moniker of "old school" a bad name. Songs sound the same (apart from maybe the hilairous lyrics) with silly "weeeee-neeee-neeee-neeee-resceeners" screeching guitar "solos." Leave the humor to Karp, who, coincidentally, rock. Okay. Goodbye. DO (Ruined Records/PO Box 1785/Bloomington, IN 47402)

WELLINGTON • Thank You Jesus LP
Yeah, these guys have listened to a lot of German influenced hardcore
and some Rorschach, but there is no doubt they've also been listening to
a lot of traditional deathmetal and to some crust sickness. Their sound is
guaranteed to drive the weak at heart from the room. Heavy, droning,
metal influenced hardcore with snarled demonic vocals,
ssilloooowwwww.m. The lyrics are a collection of negatives. I definitely enjoyed this one. Oh yeah, and of course it is on Fetus. Go figure.
KM (Fetus Records/2966 S. Country Club Way/Tempe, AZ 85285)

THE WEST SECTION LINE • 7"

Really bizarre. It totally has this cowboy sound, along the lines of Neil Young, real mellow Doors stuff, and some song by the Cult... hrmmn. I'm not quite sure about this. Straight out of a Spagnetti Western. I swear. That little strum. with some wah-wah distortion. This just so tucking zany! It's like something they'd have playing in the background at a steakhouse in Pulp Fiction. Wacked out shit. DO (Rx Records/PO Box 85594/Seattle, WA 98195-1594)

WEEP • 7"

I find if a bit odd how different countries develop their own sounds, but right now everyone knows the German sound, and you even find bands in other countries doing that sound. Italy was once known for the Negazione sound, and hell Los Crudos definitely plays in that style, even though they're obviously not from Italy. Well, I think I can safely say that France has a sound which is unique enough for me to describe bands as having that French sound. The sound is built on the chaotic style with the screeching vocals, but the French have added a strong sense of melody and mood. The end result is a chaotic blend of melody, depressing emotions, and twisted screaching vocals; kind of a raw emotive hardcore. Bands like Fingerprint, Jasmine, Vanilla, Ivich, Shatter The Myth all helped to pioneer that sound. In some ways I would even describe Frail as having the French sound, though not as well pronounced. Anyway, Weep is another band from France in following in this great tradition. Excellent. KM (Sebastien Lacoste/Lagrange/33550 Capian/France)

WIG HAT • Stupid Guitar 7"
Sounds like every other Ramones-ish pop punk band, except for maybe the singers a bit more annoying than most. BH (Wind Biscuit Records/PO Box 210/New York, NY 10276-0210)

(YOUNG) PIONEERS • 7

(YOUNG) PIONEERS • 7"

Knowing that every gullible punk kid's gonna have this already, I don't expect my warning to reach many. I really wonder if this is an experiment along the lines of the unplayable Tumor Circus 7" with a hole drilled through it, relying only on the members' former bands to sell it. The whole damn thing clocks in at 2 minutes 46 seconds, half of which is them jerking around in the studio and when they do get around to playing, there's this weird annoying squeal over the music that I think are vocals, but I'm not sure. They'll keep shitting it out, you just keep buying it. Y (Whirled/PO Box 5431/Richmond, VA 23220)

ZAO · All Else Failed CD

ZAO • All Else Failed CD
The latest installment in the christian rock series that seems to be flooding hardcore (for 40 days and nights no doubt). The music is pretty good
metallic hardcore that circle pits for jesus one minute, and then slows to
a cross-bearing mosh the next. The lyrics are a different story, somebody
decided to set their Sunday school lesson to music. Every song is about
god, and the blind faith shows in contradictions such as the following
two verses from the songs "Resistance" and "In Loving Kindness" respectively: "don't release your hand from me, I must surrender, must lay
down" yet, "through jesus christ we will be free." What's it gonna be?
Are you surrendering or are you free? Rates about an 8.5 on the cheese
scale. GK (Steadfast/1129 Middle Ave./Elyvia, OH 44035)

POO POO BOMB/ASS BABOONS OF VENUS • 7"

POO POO BOMB/ASS BABOONS OF VENUS • 7" If nothing else I think this record at least wins most ridiculous name of this issue. The only way their name could be better if this was one band named "Poo Poo Bomb and the Ass Baboons of Venus," as I thought it was upon first viewing the record. But alas, it is a split. The only way they could top this outing is if the bands were to combine forces and become "Poo Poo Bomb and the Ass Baboons of Venus," at which point they would be capable of giving the Festering Rinyanyons a run for the money. Sound-wise, you don't even want to know. It's just went noises and singing in silly voices. So, if for some reason this record ever comes into your possession my advice would be to not ever listen to it. Just let it sit in your collection so that you can tell people that you have the Poo Poo Bomb and the Ass Baboons of Venus record (pretend it's just one band). BH (Stingy Banana Records/335 E. 10th St. #3-E/New York, NY 10009)

THREE STUDIES FOR A CRUCIFIXION/
COLEMAN*split LP
When I heard about this pairing I expected nothing short of greatness, but now that I've heard it, things aren't so great. Let's start with Coleman. Their side is recorded from a live show, so theoretically it should be intense enough to induce one to pee their pants off, but unfortunately the quality is there but the thickness isn't. The production turns the guitar into a thin wash of sound and the vocals into an annoying stream of dying Gremlin sounds (don't feed this band after midnight). Three Studies are better represented on this record, but still fail to live up to their live presence. The music is well structured, but doesn't deliver on the power it ought to. A disappointing effort which is made worse by the potential being there for an epic record. GK (Mountain/PO Box 1172/Huntington, NY 11743-0656)

MINDLESS COLLISION/WITH LOVE • split 7" Mindless Collision are one of the better bands that I ve heard from Italy in the last few years. Their sound is double bass pedal Rorschach influenced metal, but they do it fiercely and with a twisted feel. The vocals we harsh and the fact that I can't understand Italian adds to the darkness. With Love are less metal and more on the harsh emotive end. They alternate between light musical interludes and throbbing bursts of sound. Both ands have good recordings, and I am totally satisfied with this record. It has been some time now since I actually heard something really good ome out of Italy too much of the newer Italian music is either bad mosh retired sounding re-hash of '88 style Youth Of Today influenced hardcore, which just doesn't move me in 1996. These two bands on the other hand re modern sounding and powerful. Nothing cheesy. Definitely worth stening to. KM (Matteo Di Giulio/C.P. 14136/20140 Milano/Italy)

IGUARDTHESHEEP/CREAMABDUL BABAR • 7

I'd heard some pretty weird things about I.G.T.S. from friends who say them live, and now I don't doubt them. Two songs, one is a sludgy rocker with screamy strained vocals and a fucked breakdown, the other is some goofy computer talking. C.A.B. come across with their own version of rawking hardcore that has it's own set of quirks, but definitely kept me happy. The best thing Tallahassee has to offer, and I can say that, I've been to Tallahassee and lived to tell about it. GK (1329 Nylic St./Tallahassee, FL 32304)

OVERCAST/ARISE • split 7"
Overcast offers up one song that pretty much follows their musical pattern set on their Exceptional Delusions LP. Plodding hardcore that breaks down into even slower chunkier parts, and then uses a healthy dose of metal to speed things up again. Complex, intricate, brutal. Side two showcases the twisted talents of Arise who sound like the younger cousins of Today Is The Day. Noisy, seemingly discombobulated chaos that becomes hypnotic. A great pairing. GK (Endless Fight/PO Box 1083/Old Saybrook, CT. 06475-5083)

HORACE PINKER/DOC HOPPER • split 7"
If you're a fan of good pop-punk then you probably already own this. Two songs from each band, catchy and fun pop-punk is all you need to know. I could do without Horace Pinker's version of the Laverne & Shriter, theme, but that's okay because their other song makes up for it. As for Doc Hopper, they are one of the best. This is a rice little piece of vinyl, MARK (Off Time Records/PO Box 52114/Houston, TX 52114)

STINKING LIZAVETA/HELL MACH FOUR 17

Yeah, whatever. Hell Mach Four are pretty powerful sounding rock. They are definitely alternative rock influenced; four or five years ago I would have referred to them as D.C. influenced, but I guess the line between alternative rock and D.C. influenced hardcore has been erased. Either way, Hell Mach Four do it well. I enjoy listening to them, though they only have one short song here. KM (Mood Swing Records/4710 Lou Ivy Road/Duluth, GA 30136)

BUFORD/SLEEPASAURUS • split 7

Okay, this is my pick of the month. This is a split label release on Mother Box and Noise Patch Records. These two bands sound so nice together. Buford's two songs on this record are some of their best ever, in my humble opinion. I hear Hüsker Dü, The Parasites and Samiam influence in their dreamy pop-punk sound, Buford is definitely a band to watch for. The Sleepasaurus song reminds me of Jawbreaker, dark and melodic sounding. I'd like to hear more from this band. These are two great bands that you should be listening to! MARK (Noise Patch/PO Box 1646/ Redondo Beach, CA 90278-0746)

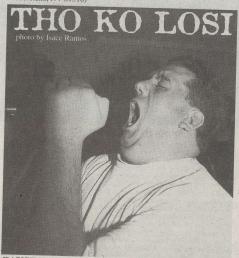
SLEEPASAURUS/BUFORD • split 7"
Sleepasaurus is Christie Front Drive combined with Weston's energy level. Buford sounds like Sleepasaurus. Good thing the record is clearly labeled as a split 7" or I would think it was the same band, though the vocalists are noticeably different. Anyway, if you like the aforementioned reference points then these songs might be good for you, an otherwise I would say splin on... KM (\$3 to Noise Patch/PO Box 1646/Redondo Beach, CA 90278-0746)

MILHOUSE/COERCION • split 7"
Two by Milhouse, including a "Burning Down The House" cover, and two by Coercion. The former are speedy and sloppy, the latter are speedy, moshy, and gloomy. Both bands play well, I'll go with Coercion though as the better on this sampling. If you like it rough around the edges, you should pick this up. GK (Struggle Records #666/130 Stobe Ave./Shaolin Isle, NY 10306)

INTERNATIONAL JET SET/BROCCOLI* split 7"
LJ.S. are upbeat college rock done with charisma and I think are Japanese. Broccoli, despite the name, were also good... Leatherface inspired for sure, but it holds it's own. I'm hard to please these days and I can honestly say I enjoyed this. Y (Snuffy Smile/4-24-4-302 Daizawa/Setagaya-ku/Tokyo 155/Japan)

NARCISSISTIC FREDS/BLUNTSLIDE • split 7'

N.F. play 15/Crimpshrine type pop punk. I suppose they're good at it, but the genre just doesn't hold my attention at all. If Bluntslide got rid of their singer they would actually be pretty good. Hyper and a bit poppy, reminds me a bit of Cornelius. BH (Positive Poop Records/PO Box 10325/Reno, NV 89510)



CAUSE/INTTIFADA • split 7"
Well alright The first Course sorrest

Well alright. The first Cause songs are both inspiring and epic. I also want to use some adjective that means their songs suck the listener into them, but I can't think of what it is. The second is a quiet/heavy contradiction breakout. The Intifada songs are good too. One is just plain harsh through and through, and the other is quite emotional in a non-emo way. Many will be happy with this record. Very political. DF (Hybrid Records/PO Box 1222/Spokane, WA 99210)

AVULSION/LACERATION • split 7"
Avulsion play some wicked grindcore out of the upstate area of NY. They use dual vocals both gruff (cookie monster style) and basic hardcore to get their message to the listener. I preferred these guys st 7" over this (sounded a lot like Assuick), but this rocks also. It has a very death metal influence to lit. Laceration are from Alabama and play some heavy midwest influenced sounding HC, with awesome lyrics to boot. They almost remind me of Charles Bronson a tiny bit. NW (Clean Plate Records/PO Box 2582/Birmingham, AL 35202)

KASSIOPEIA/NOTHING LEFT TO GRASP • 7"

Kassiopia reminded me of a cross between Maiden and that mano-fast shit you kids love, but the second song is totally different. It is quite melodic with only a touch of the fast shit. I liked it quite a bit. NLTG are slow, heavy, and meandering. The vocals are screamed and spoken. It definitely felt the emotions (anguish, etc.) that I think were being conveyed, It came with a mini Love Child zine (Right on!). I'd definitely recommend this, SS (Outlet Records/Christian Mix-Linzer/Bismarckstr. 6/56068 Koblenz/Germany)

THIS SIDE UP/WHITE FROG • split 7"

Reading the sleeve you can't help but feel that everyone involved in this project has their heart in the right place. Both bands have a well done fast and melodic sound that comes across more straight ahead than poppy. The White Frogs are from Brazil and This Side Up is from Italy. The song lyrics cover all the usual bases and are in English. DF (Alarma Records/c/o Lenin/2230 W. Belmont St. Apt. #3F/Cnicago, II, 60618)

HOLDEN/BETA MINUS MECHANIC • split 7" Arghl: My first review for this issue and its completely ordinary. No. It take it back... it's bad. L can see how people mistake splits for single band records, because I cannot differentiate between these two. Both have light airy female vocals and are protty. But not beautiful. Two songs with personal lyrics on fashion vinyl. Dull. DF (\$3 to Fistheldhigh Records/PO Box 2652/Madison, WI 53701)

BOLLWEEVILS/SLEEPASAURUS · split 7"

Fm sure Mark would have given this a better review, 'cause' he digs the pop punk thing. Both bands are fast, melodic, and formulaic. As far as I can remember, the older Bollweevils stuff is better. These Sleepasaurus songs sound just like the last record I heard from them. Even stepping outside my personal taste, I think this is average at best. DF (Motherbox Records/60 Denton Ave./East Rockaway, NY 11518)

THE BONADUCES/BUCKO • split 7"

Another Fresh Bread record from Manitoba, Canada. Both bands are fast and melodic. The Bonaduces have the vocals that complete the pop punk package, but Bucko does not and really doesn't come across as poppy. If amusement is what you want, then this record is worth having for the wacky stickers and funny stuff written on the sleeve, but I think many readers will prefer the Elliot Fresh Bread record. DF (\$4 Canada or \$3.50 USA to Fresh Bread Records/PO Box 3/Winnipeg, MB/R3M 3S3/Canada) 3S3/Canada)

FLOBEE EGGPLANTS/PSEUDO HEROS • split 7" FLOBEE EGGPLANTS/PSEUDO REKOS * Spitt / Damn, I'm in a real slump here, 'cause this one's not too inspiring either. The Flobee Eggplants have a style that is straight out of the punk rock textbook. They use all the same chords and have all the same disastisfactions with life. The Pseudo Heros side differs in two ways. It is faster and it is not recorded as well. Sorry, I did not like it. DF (\$3 to Grade Z Records/998 Catherine St./Meadville, PA 16335)

BOSSK/JOHN SMITH · split 7"

BUSS K.JUHN SIMITH • split 7"
Listening to this record is not unlike driving through North Dakota. Chug, chug, chug. Rhythm of the road. Drive on. Non-descript. The heavy base is cool, but the vocals are lacking. The John Smith side has a strong rock, electric, industrial sound, kind of like Six Finger Satellite. The two bands do go together well, but that's the only achievement that I can speak of. Tiring. DF (Meat Records/PO Box 10203/Fargo, ND 58106)

GUTFIDDLE/SIX · split 7'

GUIFIDILLISIA * split 7"
The Six side of this record is straight up indie rock, and it has a fast, light, poppy, rocking sound. They do achieve something non-ordinary, but I don't really know what else to say about them because I'm not all that moved. In comparison, Gutfiddle has the minor missing element that thrusts them head-first into the land of pop punk. Each band does two. Fashion vinyl with minimal sleeve. If you like pop... DF (Dirty Records/PO Box 82471/Phoenix, AZ 85071)

STALINGRAD/UNDERCLASS • split 7"
The vocals and production on the Stalingrad side make it sound clean and nasty. Kind of like the blood that comes out of a razor blade cut. It's scratchy, electric, and searing, almost industrial at points, but don't take that the wrong way. The Underclass side is heavier and messier. It feels both lost in space and hope. The sound is a bit disjointed as well. I like this side more. DF (Atomkinder/PO Box 65/Wallasey/145 3QE/England)

NAILED DOWN/DPPS • split 7"
The D.P.P.S. side is mad crazy, and I really got into their blurry thrash with mixed throaty and pissed off vocals. Very Japanese and very much to my liking. The Nailed down side is also harsh, but with a little less ferocity. Among their six songs are title like, "Riot Rioti," "Grand Order of Confuse Assassin," and "Crazy Smack of Tooth." DF (Six Weeks/c/o Athena and Jeff/2262 Knolls Hills Cr./Santa Rosa, CA 95405)

ASSHOLE PARADE/ANSOJUAN • split 7"

Four songs from each of these two Florida powerhouses (not to be confused with the real Florida Powerhouse. New Age #3). Both bands are fast, screamed punk hardcore that doesn't reek of originality, but is pretty good either way. Asshole Parade's vocals take a while to get used to, but go well with the music, I'll go with them as the better of the two. GK (1018 NW 10th Ave./Gainesville, FL 32601)

MALCRIADA/JUHL • split 7"

2 songs from each band. Juhl are like hard pounding rhythm. That doesn't sound good, but they are very good. Malcriada rocked me since I saw them at Carrington Brandywine's house. They have this steady-not-too-fast music with alternating pretty-talk-sing and scream vocals. The drummer is dope! Lyrically, both bands go for the personal tip. However, the personal is political on Malcriada's "Jaded" (beauty myth). I dubbed this before I returned it to Kent. SS (GSL/PO Box 11794/Berkeley, CA 94712-2794)

CRIPPLE BASTARDS/PRAPARATION-H • split 7" Cripple Bastards from Italy make some crazy music. Heavy and fast with vocals so brutal and ugly, it hurt just to listen. Good sincere lyrics on sexism and society. Praparation-H start out equally crazy, reminiscent of Jihad but more obscure. CQ (Vicious Interference/PO Box 2331/Land O Lakes, FL 34639)

NO EXIT/PHONORAKES • split 7"
No Exit plays pop punkish punk, Phonorakes does basically the same thing but manages to add some interesting parts. Not too exciting, but I guess you've already figured that out. CN (Rumble Fish Corporation/Antonello L'Abbate/Via G. Giusti 93/72015 Fasano (BR)/Italy)

PREVAIL/STRETCH ARMSTRONG · split 7

TWE VALU-STREFICH ARM/STRONG split?"
Two South Carolina bands representing a scene that doesn't get the exposure it maybe deserves simply because of geographics. Stretch Armstrong play Chokeholdesque medio-core that is entertaining enough but doesn't break any sort of new ground musically or lyrically... then again, that describes most bands in existence today. Prevail play hardcore the likes of say, Converge, or maybe any band about three times removed from Rorschach. Definitely worth looking into. GK (Insurgent Sounds/PO Box 8826/Columbia, SC 29202)

ALTERAZIONE/CONTAGIO · split 7"

At least it's not atrocious mosh-metal, which there seems to be a lot of in Italy. Both bands sorta take from '84-'85 era Italian punk and add their own twists. Obviously, no one can match the originals but anyone can try. Alterazion are straight forward upbeat punk done with quirkiness. Contagio are a lot more metal in a "Lo spirituo..." Negazione way. Y (Antonio Italiano/via Rio Rosso 37/98040 S. Pietro/Di Milazzo (Me)/

PISSED OFFICERS/GERTY FARISH • split 7"
What can I possibly say... You know how every scene has their token joke bands that get to play shows for lack of other local bands, well these are prime examples. Pissed Officers are the type that tries hard to be fanny live with jokes that you feel obligated to laugh at cox no one else is. Then, when they start their indecipherable noise barrage (actually pretty good, a la Neos or Aod), you proceed to leave as quickly as possible knowing that by the third song you'll end up in the same predicament as with their jokes but this time because there's only you and two of the bands' buddies left in the room. Gerty Farish, well, they're the type that show up to play with Casios, blenders and vacuums, wearing weiring thats and button down shirts with flowers on them. And that says it all. Funny thing is I liked it better than 80% of the stuff I got to review. Y (P.O's/35 Bay St./Cambridge, MA 02139)

NUCLEAR ARMED HOGS/GNP • split 7"
Weird. N.A.H.'s side sounds too fast on 45, but kind of slow on 33...Combining strange twangy, slow riffs and blah "old school, garage" stuff and additional vocals by "insystery vocalist" who sounds like White Zombie's singer a little, I couldn't get all into it. GNP, I liked them a little worse. Brilliant lyrics, however..."...Bloody stuff in my hair, bloody stuff rim so scared, bloody stuff makes me sick, bloody stuff dripping from my dick... Ick!" Real fast, real sloppy, real lame... DO (Thedford Recordings)

SFA/DARE TO DEFY • split 7"

SFA were, in my estimation, one of the more underrated hardcore bands to emerge from the eighties NY scene, and so I greeted this release with high expectations. Thankfully, they've stuck true to their roots (quite literally by covering an Avengers song) and churn out some great nihilistic hardcore. It's good to see them back. Dare To Defy are surprisingly good with their competent meshing of old style combined with metal overtones. I could make an Ocean Of Mercy comparison... and you know, I will. GK (Too Much Damn Hype/PO Box 1520/Cooper Station/New York, NY 10276-1520)

GOOD RIDDANCE/ILL REPUTE • split 7"

Each band contributes two songs, and each band has a similar sound that seems to appeal to kids with skateboards and chain wallets. Good Riddance come close to escaping the dreaded pop punk tag, but they just can't shake it, the backup whoas don't help. Ill Repute pretty much just suck, in fact they might be the worst pop punk band I've ever heard. Even the wrestlers on the cover can't salvage this shit. GK (It's Alive/PO Box 6326/Qxnard, CA 93031-6326)

DYNAMITE BOY/THE IMPOSSIBLES • split 7'

DYNAMITE BOYTHE IMPOSSIBLES * split 7" Budget-looking package, so I was surprised to hear some good stuff coming off the Impossibles side. Hints of Hellbender for sure, and well, shif if I know what else, but I'm pleased with them. Melodies, smooth transitions, nice work. Dynamite Boy plays tight pop-punk, which is right along the lines of Zoinks! (one of the few pop-punk bands I can kind of get into) and the rest of the usuals. It is well-played, though, and doesn't blatantly rip off their predecessors. Much better record than you might think by looking at the cover. DO (D.B /4504 Elwood/Austin, TX 78762) or (Impossibles/11909 Oak Knoll/Austin, TX 78751)

After all 1'd heard about the 'Breed I found myself really wanting to smash this record instead of the windows of the showplace. Heavy, dare I say, wanna-be hatecore that does little more than have me chuckling at the echoed vocals as I go into my floorpunch stance. The flipside offers a poor rendition of slowed down early Sick Of It All. [*bonus Jeff B review: Hatebreed—sound tough enough not to say this to their face, but this 'machocore' not well done. Neglect—more of the same] GK (Stillborn Records/PO Box 3019/New Haven, CT 06515) (Phyte)

CONSTANT SPRING/DEAD BEAT · Believe... split 7

A pair of bands from Germany if I'm not mistaken. Constant Spring march through two metal induced hardcore ditties with lyrics that leave you fumbling around for a sharp razor. Dead Beat lose points on originality, but they do have good lyrics and their songs rock nonetheless. Constant Spring rule, Dead Beat are pretty good, fair enough? By the way, the packaging is top notch. GK (Breed Records)

BOY SETS FIRE/JAZZ MAN'S NEEDLE • split 12' BOT SETS FIRE/JAZZ WAN'S NEEDLE split 12"
BS.F. kicks my ass all over the place. For the most part, it's New York Hardcore, but the singer belts out these really singy vocals that usually rule. Always reminds me of Jon Secada (pop singer with great Voice) "Vehicle" is one of my all-time favorite songs. Jazz Man's Needle also plays a rather unique style of music, mixing Cerberus Shoal's quiet grooviness with a mediocre Drive Like Jehu. A lot of weird filler stuff, too. The packaging leaves a great deal to be desired, but I tended to enjoy the vinyl... DO (Conquer the World/PO Box 40282/Redford, MI 48240)

KONSTRUKT/KITO • split 7"
Konstrukt play chaotic hardcore/punk with weird off-time breakdowns that really don't enhance the song. The vocals are too loud, and the instruments just blend together to create a jumbled mess. The flipside is more promising. Kito keeps things interesting with an unusually mix of crusty, noisy, moshy and at times detailed music. Kito yes, Konstrukt no. GK (Hammerwerk Records/Allerheitigenplatz 11/37 A-1200 Wien/

POLESTAR/RENTAMERICA • split 7"
Polestar are kind of slow to mid tempo noisy stuff with moments of chaotic bits and pieces and a harsh vocalist. Well done. Rentamerica are almost identical. There are slight differences between the two bands (Rentamerica play with a bit more energy) but I am amazed at how similar they are to each other. The record comes with a thick lyric booklet "zine, and I would definitely recommend this to anyone that likes noisy chaotic emo stylized hardcore. KM (\$3 to Ryan/3079 UNCG Station/Greensboro, NC 27413-1029)

V/A • We've Lost Beauty LP

This is File Thirteen's tribute to one of their friends that met with an early grave. It comes with a nice little insert that talks of Christopher, and there is also a small booklet with band pages as well. At first glance I thought this would be an amazing comp... Ordination Of Aaron, Current, Mohinder, Franklin, Assfactor 4, Thumbnail, Plunger, Julia, etc... But to be honest I really only found myself truly liking three or four songs, and every time I got to the Shroomunion song I had to plug my ears. Still, if you are into the emotive thing then this comp will fill your fuel tank. It is really well put together, and nicely done. KM (\$6 to File Thirteen Records/PO Box 251304/Little Rocks, AR 72225)

V/A* Prototype 7"
Six bands, all playing the same genre of crusty hardcore, some better, some worse. The bands that pull it off are: Default, Unsettled, Disdain, and Apartment 213. The bands that don't quite pull it off are: Laceration and Ulcer. Nothing groundbreaking, but entertaining for the most part. GK (Clean Plate/PO Box 2528/Birmingham, AL 35202)

V/A · Santa Cruz Sucks CD

V/A * Santa Cruz Sucks CD
I'm certainly astonished that there are actually twentytwo bands in and around the Santa Cruz area. The funny
thing is, with only the smallest stretch of the imagination, they could all be the same band. There are no big
names here and no real shockers, but much of it is somewhat fun to listen to, as background music if nothing
else. Mostly punk rock and roll. DF (Bad Monkey
Records/c/o Monkey Magnet/343 Soquel Ave./Santa
Cruz, CA 95062)

VIA • Get the Usual Suspects Out CD Listening to these twenty bands from Italy, it is easy to see that MTV has infiltrated Italy. While I'm sure that it doesn't quite sound the same there as it does here, I feel that this is what Italian MTV sounds like. It is slightly askew from the alterna rock mass that has polluted the US, but not askew enough to be interesting. I did not like this at all. DF (Vacation House Records of Neudy Medea e Mariagrazia/Via San Michele 56/13069 Vigliano Biellese/Italy)

V/A • Music from Las Vegas 7"
The bands are Boba Fett Youth, Tomorrow's Gone, Heriones, Leapfrog Society, and Catapult. For the most part, this record contains straight ahead punk songs. The best of this style is BFY. The Heriones are interesting in that they sound like the Chipmunks. The standout here is Tomorrow's Gone. They have a classic hardcore sound with crispy drums and epic guitars. I would rather just have five songs from them. DF (Bucky Records/PO Box 72671/Las Vegas, NV 89170)

PO Box 72671/Las Vegas, NV 89170)

V/A • Slamdek A to Z book and CD
The CD isn't the reason anyone outside of Louisville,
Kentucky would want to invest in this project. It contains a bunch of songs from bands you probably have
never heard of, but the standouts are, Spot, Kinghorse,
Rodan, LG&E, Metroschifter, and Falling Forward, the
rest prove that Louisville is/was the capital of melodic
hardcore/punk/new wave. The book on the other hand
is reason enough to invest. I thought it would be only
relevant to those privileged few already involved with
the Louisville scene, and it surely is a valuable resource
for them, but upon investigation one realizes that this
book has a deeper importance. What did Slamdek Records
mean to Louisville, or even, what did Louisville mean to a group
of industrious kids who had a lot of time on their hands, access to recording facilities, and a guy named K. Scott Richter to guide their endeavors.
Doesn't every small town scene have a story not too unlike this one? The
book chronicles all of the releases put out by Slamdek along with anecdotes, and stories surrounding them. At some points it gets a little too
bogged down in technical details, and sometimes I felt that the author
was stroking his ego a tad, but then again, that's what this book calls for,
that's sorta the point. The overall impression I got of Slamdek Records
was that it was an irreplaceable asset to the kids in Louisville, and a
vehicle for its owner to have the opportunities of a lifetime, but possibly
it was mired in excessiveness, and that would have attributed to its downfall, or I could be totally wrong. I wasn't ever there, and so I'm an outsider to the stories within the covers of this publication, but nonetheless
after reading it, I felt like at least I had some insight into this particular
scene. A fun book to read, a boring CD to listen to. GK (Dist. by Initial/
PO Box 251145/West Bloomfield, MI 48325)

V/A · Do It Yourself 7"

V/A • Do [t Yourself 7" I really wanted to give this record a good review, because Goodwill Records totally come across as goodwill people, and there records have a good vibe. Unfortunately, the songs just do not interest me. On this offering, five bands from Italy play fast tempo melodic stuff with no spice (not even salt). Lyrics and vocals in English. DF (Goodwill Records/Jacopo Lafolla/Via Brembate 21/00188 Roma/Italy)



JIMMY EAT WORLD/BLUEPRINT • split 7"
Jimmy Eat World is one of my favorite bands in the entire world right now and their 3 1/2 inches sure don't disappoint me. Sounding like a luscious mixture of some Christie Front Drive, Texas is the Reason and the Pumpkins, they really know how to use dynamics and melody as well as anybody. As I mentioned earlier, Blueprint is sounding quite a bit like Jimmy these days. Not in a rip-off way, just in a terrific, two is better than one way... Nothing much else left to say. Other than "this is a worthy acquisition" for your \$3. DO (Abridged Records/PO 571221/Houston, TX 77257)

MASTURBATION/ALLEGIANCE TO NONE • 7"

MASTURBATION/ALLEGIANCE TO NONE • 7"
If I thought Masturbation was for real, I'd be required to rip them apart...
but their explanation about how all their songs are jokes about getting
wasted and the fact that they broke up already instead allowed me to
laugh along. It's silly and stupid, but no harm done with that (and they're
actually pretty tight). It's serie how similar one of the singers sounds to
the guy from Frail. I'd assume that the whole joke thing holds true with
A2N, but I've heard that "assuming makes an ass of you and me," so I
won't. I just hope that it is... their pseudo-metal approach is the difference. Whoa! Their second song sounds like an old Incurable Complaint
song! Silly. DO (Laid Off Records/6405 Interprise
Rd./Glen Ellen, CA 95442))

TODAY IS THE DAY/THE AUTOMATIC FEW .

split 7" with Change #8 'zine
This is in the record reviews section so more people will read it, but it
truly belongs in the 'zine review section. I'm not sure how many times
I'm going to have to give Patrick West and company a raving review for
their magnificent fianzine before they can print an ad for me (even though
they cashed my check...), but as long as Change keeps up the pace I'll
keep kissing ass! And maybe they'll keep listening to me? Last time I
complained of too many interviews, but this time it's almost too few (four).
For the next issue I still think you should get someone to help you with
layout!! (again, not me since I couldn't do a bit better). The interviews
do a decent job of informing the reader about the bands and rummaging
further than skin deep. I especially enjoyed the Kiss It Goodbye interview, not so much because it revolved around the band, but because it
gave an insight on one of those behind the magic of Boiling Point fanzine,
No Escape, Deadguy and Kiss it Goodbye: Tim Singer (Trim Swinger?).
Otherwise this issue contains its normal dosage of basketball and attitude. The accompanying 7" was supposed to be reviewed by my friend
Gray before he took off, because he is a HUGE Today Is The Day fan.
Like the latest issue of Extent Fanzine though, the record included is just
an added bonus to the contents of the 'zine. The record included is pretty
unique in that it not only contains one song by each band, but also contains a bit of spoken word by each band before their song. Regardless,
you need this! MM (Change 'Zine/9 Birchwood Ln/Westport, CT 06880)

V/A • A Document Of Nothing CD
When I first popped this baby into my Penitum (I run CDs through my computer system at home) I was expecting to a get a good beating... I hadn't heard of many of the bands but the ones I knew like Converge, Endeavor, Mainspring, and Despair are good... Enkindel, Harvest, Cycle, Stedding, Two Line Filler all left me pretty empty, and then Despair came along and was kind of disappointing; where's my ass kicking? Walleye was pleasant at best, Combination Grey was indie rock with candy-coated female vocals. Endeavor was no disappointment since this track seemed to be a bit older than their more recent CD. They still do the Struggle influenced moshing here. Autumn sucked. Rain Still Falls put me to sleep. Converge's track comes straight from their CD, and it is by far the best thing on this compilation. I don't remember Surface being very good live, and though their new 7" has better material, this song isn't too bad. Jejune was more of the indie rock stuff. And finally Mainspring did a trashy sounding emotive track, which was refreshing in some ways. When the final track was completed, I found myself craving something filthy and punk. I like to have dirt under my fingernalis. If you like polished hardcore then definitely check this out, but personally I like my music to be a bit rougher around the edges. KM (Second Nature/PO Box 11543/Kansas City, MO 64138)

Box 11343/Ransas City, MO 64138)

V/A * The Goodlite/The Way it is European SE Hardcore Comp CD Compilations, Compilations and more Compilations and The Compilations and The distinction of being from Europe is no different than being from the music on this compilation. There are bands playing melodically-influenced hardcore (Blindfold, Shortsight to some extent), bands playing metal-hardcore (End in Sight, Congress, Lian, Regression, and Serenades), a fucking great old school band (Mannstrike), a band that sounds remarkably similar to Encounter (Separation), a great and coron go by a German band (Vell), and a grindy/death influenced song from Italy's Comrades. The bottom line is, if you like what bands in the US are playing now days, you'll enjoy what's on here as well. While I don't particularly enjoy all of the bands on here, there is plenty of great music on this compilation only touches on a very small segment of that. Nice layouts to boot make this worth owning. MM (Goodlife/PO Box 114/8500 Kortrijk/Belgium)

V/A · Una De Gato 2x7"

This comp has quite an enjoyable amount of displeasure. The eight bands are The Fanatics, Atomkinder, Logical Nonsense, Buzzkill, Corrupted, Sistema Nervioso, El Dopa, and Cattlepress. Together they range from crazy and wacky to intense and heavy, with much in between. All of it stands up. The packaging is baffling, intriguing, and disturbing. I liked it. DF (Tee Pee Records/PO Box 20307/New York, NY 10009-9991)

V/A • Fucking Noise Terror CD

Hard fucking core from all around the world finds its way onto this one CD. Featured artists include Toxic Noise, Systral, Jack with Killer, In/Humanity, Hail of Rage, Wounded Knee, Genocide SS, Damnable Excite Zombies, Sarcasm, Disassociate, Visions, Haymarket, Society Gang Rape, Frequent, and Diskonto. If you like any of these bands you'll probably like this. EW (Sound Pollution/PO Box 17742/Covington, KY 41017)

V/A • Diversified Chaos CD
On the more melodic punk side of things, Diversified Chaos dishes up a regular smorgasbord of international sounds including Horace Pinker, Hellbender, Violent Society, Lifeball, Oxymorons, Unborn-SF and others. Some are kinda stale, but the overall effort is pretty fresh. Perfect for fans of this style. EW (Motherbox/60 Denton Avenue East/Rockaway, NY 11518)

V/A • The Tie that Binds CD

Ive borrowed my brother's car for the summer because I'm working in LA and spending a lot of time in Goleta as well. Being the hip cat that he is he got a CD player installed after he graduated from high school a year ago. One day upon returning to UCLA for work, I stopped by Ebullition's monstrous warehouse and pilfered the goods for review. Somewhere along the ride I popped in the promising looking Tie That Binds CD. Featuring a lot of East Coast bands, many of which are from New Jersey, this offers a variety of styles from straight-edge and pissed-political hardcore to more pop punk and indie rock. Upon first listen however, the only song that stood out to me was the Floorpunch song. Did those New Brunswickian's actually track down Mike Judge (remember that whole mother's maiden name thing or whatever it was?) or just reincarnate him (there's enough chemicals in New Jersey to easily do such a thing!) Flock, that song is so good. After a few more listens I really appreciate a few other songs on the compilation too. The Lifetime song is a good indication of their ever-evolving sound. The Endeavor track is very representative of their vicious style of play. The Despair song follows suit of their "Pattern Life" CD by not quite living up to their incredible first 7". The live Mouthpiece song only goes to show you that without a crowd (in South Carolina) they are nothing at all. And then there's the tracks by Revolution 9, Brothers Keeper, Walleye, Frodus, Autumn, Standpoint, Confined, November's Fire, Rancor, Backlash, Retread, I Hate You, Arcane and Negative Male Child to round it out. I'd just pick up the Floorpunch 7", the new Endeavor LP and the soon to be released Lifetime 7" and forget this unless you're fans of the other bands listed. MM (Nevermore Records/PO Box 4145/Trenton NJ 08610)

V/A • Victims of Hate and Violence 7"x2
Hmmm... A mixed bag of tricks here. Some stuff was not so exciting while other tunes were very well done... styles range from an all out hardcore assault to gangly/nerdy pop punk; all of which is very D.I.Y. Bands include Fuckface, The Krayons, Ignorance Park, Pinhead Circus, Sweet Daddy, No Fraud, and Manchurian Candidates. If you like any of these bands then this is definitely worth picking up, and if you're not familiar then maybe throw your dice and take your chances... KM (Big City Bastard Records/6501 B Chesterfield Ave./Austin, TX 78752)

V/A • Notify Addressee Immediately Upon Receipt 7"
In Vain, Council of 5 Nations and Thinner do the emo thing which they do k but doesn't excite me too much anymore. The big surprise is Know Nothing, they play heavy but not too metally kind of primitive hardcore, comparable to a metal version of Crudos or Failure Face. A nice comp with three good bands and one awesome one. CN (Youth Power Records/Philip Deslippe/PO Box 3923/Manchester, CT 06045-3923)

W/A • No Fate Volume 2 double CD
Well, HG Fact is still going strong in their own way. This is the second
nstallment of their World Hardcore series with 56 bands from Japan,
North America, South America, and Europe. Again it is packaged as a
"", but this time the booklet appears to be higher budget. I'm familiar
with even less bands on Volume 2, but there appears to be a higher perentage of good songs on this one. DF (HG:Fact/401 Hongo-M/2-36-2
//ayoi-Cho/Nakano/Tokyo 164/Japan)

W/A • Hardcore a Way of Life 7"
Himmel, "Altered Reality": The music sounds like metallic hardcore with lyrics from any early 80's US sXe bands. Mudhead, "Mask": Fast, incoherent guitars with "rrahr" and "krehhikk" screamed loudly for vocals. The lyrics are as bleak and bitter as the vocals: "I fell the cold in my bones; acid rain is melting my face" Blind Devotion Came "Father, Father, Father, Father" A full on angry song about an abusive father that musically reminds me of Earth Crisis. Best of show. Chemical Posse "League and Crew" Metal hardcore very, very much like World's Collide. Lyrical highlight: [Hardcore is] a very big bomb of rage and opinions..." I like that. Honorable mention. SR (Mele Marco Records/Giorgio Senesi/Via A. Carrante, 7/70124 Bari/Italy)

V/A • The Lovitt Empire 7"
Monorchid (ex-Circus Lupus) was crazy way out yet still rocked like moonshine. Then the Shivers came on and it was bluesy crazy way out that sounded like rock with so much fucking soul. Now it's Bluetip, and they explode. Melodic and driving and you should certainly pick up their new LP. Finally Frodus, which sounded like Indian Summer going much faster and yet very smart. They have a 7" at Lovitt too. CQ (Lovitt/S800 W. Friendly Ave./PO Box 17358/Greensboro, NC 27410)

V/A * A UK Punk Cooperation 7"
Stahingrad, Underclass, Headache, Polaris, and Marker make this a very nice comp indeed. The Headache and Polaris side is cool and wasky punk rock with various original ideas and minor hints of oi (the accent, you know). The hardcore attack can be found on the other side. Bits of metal and other heavy objects make these songs sound more familiar, but there are enough fresh parts to discount any claim that this record was traced from a stencil. DF (Common Cause/Konrad-Adenauerstr 58/73529)
Bettringen/Germany)

V/A • First Last 7"
The four bands are Ox, Burning Ambitions, Chase Squad, and Klines Island. With the exception of Chase Squad, all of the stuff was recorded a couple years ago (but doesn't sound dated). The Chase Squad stuff is a bit to rockin' for me though. Ox is the only band that I was previously familiar with. Their contribution is on par with their other stuff and is my favorite here. Burning Ambitions has interesting vocals and interesting things to say. OK, but not the best that the keystone state has to offer. DF (\$3 to Chumpire Records/PO Box 680/Conneaut Lake, PA 16316-0680)

V/A • First Last 7"
Chase Squad, Kline's Island, Burning Ambitions and Ox all rock a jam. C.S. rocks it short and fast with some good aggressive stuff. K.I. slows it down for a college-rocky (maybe?) kind of thing. B.A. (hehehehehe...) opts for a silly little punk number with a conscience. Ox is pretty crazy fast, but in control of the situation. I think I like their song better than the one on the "Education" comp., for sure. Overall, mmmnm, so-so. None are too brilliant, but none really suck too much shit. DO (\$3 to Chumpire/PO Box 680/Conneaut Lake, PA 16316-0680)

Fuckin' demo hell. There were a lot of these that didn't get reviewed this time. They'll have to appear in the next issue. Sorry, — Kent

This is a band to keep an eye out for. Lies somewhere between My Increment and Anasarca with an increased tempo (but no grindy shit): Well written flowing chaos songs, the recording is kinda crappy, which helps add to the chaos and feedback. The main problem is the vocals are too loud and trebley and really hurt my ears (which might have been intentional); but I'll listen on to get my ass kicked even further. ADI (e-mail: XwsmithX@aol.com)

DRYEVE* demo
The picture of Leather Face and his chainsaw on the front paints a good
picture of their sounds. The music got the rhythmic SXE sound, maybe
like Chokehold, Strife or something, but more chaotic with fast parts
thrown in for a gnarly blend and two fucking crazy singers (which remind me of 2 saber-tooth tigers ripping apart your mom) make the music
complete. Get this tape or Leather Face might just chop you up. ADI
(675 Milford Meadows Dr./Milford, MI 48381)

REVOLUTION 9 • demo
Fuck, this is sweet. Has the Sunney Day or some other indie band sound. They've got 4 tight musicians and a real singer that produces flowing, beautiful and fairly original songs. But by the 3rd song I'm pretty bored, even though the music is intricate and full sounding. I could understand someone getting annoyed by the vocals, but I think they fit in well with whole sound. I could imagine a couple songs as soundtracks to some teeny-bopper movie; they've just got the right groove. ADI (Nevermore Records/PO Box 4145/Trenton, NJ 08610-0145)

STRANGLE HOLD . Sterile demo

STRANGLE HOLD • Sterile demo
This was all done by one guy, I give mass props to anyone who can pull
their shit together and do a "one man band" thing. I also think Strangle
Hold could've pulled his shit together a lot better, maybe waited for a
drummer and decent recording. I don't know if it'd matter because musically, they've not much to offer, hardcore with a couple rhythmic parts
and basic cord progressions. Better luck with the band. ADI (10
Brooklands/Buxton/Derbyshire/SK17 7BQ/England)

BY ANY MEASURE • demo
What to say? I don't know what to compare this to. It's pretty groovin at times with a harsh edge. The three songs are done and thought out pretty good. By Any Measure are a three piece, but there's two guitars tracks which aren't always doing the same thing. The bassist plays some pretty kickass bass lines that compliment the guitars quite well. The drummer does a good job adding some depth; a good recording would have added even more. There's not a lot of singing, lyrics are artsy, political emo. ADI (11900 Glen Gray Court/Richmond VA 23233)

COLTON * demo Don'rlet their cute stickers fool you too much. Colton's got the distortion turned up pretty-high, so high sometimes that I cant even make out what's going on in this trebley mess. Musically not too impressive, they play some boring instrumentals, but pick up again on their faster popper songs. The personal lyrics are sung and screamed every so often. The sound quality on this is shit. But it's "100% D.I.Y."—like that can make up for having a shitty demo. ADI (Moth Cottage/Guildford Rd./Easy Horsley/Surrey/KT24 5RY/England)

D. SCULLY * I am and I Wish I Wasn't demo
I could definitely imagine seeing these guys on 120 minutes, which isn't
always a bad thing. These guys are good at what they play, and the production is superb. Packaging is good, except there no lyrics or address,
just a bunch of thank you lists. All in all, this is fairly enjoyable and easy
to listen to. Nice job. After I wrote this review I heard that band Hum
and D. Scully sounds very similar. ADI (no address)

USTA SYRACHA * Kamienowanie Miastozyja tape
What we have here is some Polish reggae. Yeah, I cringed at first, but even though I have a usual disinterest in reggae, I found this quite enjoyable. It seems pretty genuine to me, although Lean't read the insert (it's in Polish). What I find cool about this tape and Nikt Nic Nie Wie in general is the hardcore attitude. Even though most of the stuff they put out is beyond the realm of musical hardcore, they are still totally D.I.Y., and that means a lot. I'd rather listen to Usta Syracha than Rancid any day. I just hope bands aren't using this label as a stepping stone (hey chicken). EW (Nikt Nie Nie Wie/PO Box 53/34-400 Nowy Targ/Poland)

V/A • Ear Smear tape Shirty sound quality, shirty music, and shirty lyrics all in shirty packag-ing. EW (c/o Jim Faes/Postelweg 16/2490 Balen/Belgium)

BOMBS LULLABYE * demo
I used to think bands who played together for three months, recorded, played one show, and then broke up were stupid. This tape shows that sometimes it is a good thing, especially for the people involved. Very creative, original, and secuningly heartlett. I am very happy to see that some bands aren't wasting their time trying to sound like someone else. Once in a while I lose hope, you know? Bombs Lullabye had a very inventive sound, not at all depending upon a barrage of assaulting drums or drowned out guitar sounds. This tape will take you from heart-pulling simplistic expression to the stop and go chaotic nonsense of this facked up journey we call life. Heck, it even has some trumpet and beat box. What more could you ask for? EW (425 Davis St./Kalamazoo, MI 49007)

GROWING CONCERN • demo Sounds like a thousand other bands from the 80's doing the punk-straig edge thing. From Italy, but everything from the lyrics to the music by packaging is totally Americanized. P.S. death to boring computer fay outs! EW (Gianni Pantaloni/via C.Ferrata 23/00165 Roma/Italy)

STALEMATE * demo

They put x's around their name. No lyrics printed. German Straight Edge Death Metal. It's okay at times. I usually really like almost everything that comes out of Germany. This just does not compare. This is copyrighted, though I doubt anyone would want to copy it. EW (Olaf Fidorra/Marienstr.6/56269 Marienhausen/02689/7978)

INFEKCJA • Kazdy Robotnic tape
Crust! Pretty good, too. The singing is in Polish, which makes it sound natural. The lyrics are good. They cover a song by an oi! band I'm not familiar with. It's funny, even though we are on opposite faces of the earth, we still have the same concerns. "I would like to drink clean tap water someday..." EW (Trujaca Fala/PO Box 13/81-806 Sopot 6/Czech

PORTOBELLO BONES • <u>Use Your Head</u> tape Muffled Glam-Grunge from France. I think this is sort of an anthology. No lyrics printed. Definitely different. EW (FWZ/PO Box 223/86-300/ Grudziadz 1/Czech Republic)

ENOUGH! • <u>Darkside</u> demo
Darkside is a good term for describing this tape. It looks really nice, and even has a bat on the cover. Awesome! The recording is very good, and their style reminds me of what I like about Doom, Destroy, and Asstick. Kicks ass on most of the metallic crust of today. Write to Beata and ask her for one. EW (Beata Stefanowicz/80-354 Gdansk-Zabianka/UL. Subislawa 23 d/11/Poland)

STAPLE · demo

Upbeat emotional punk with a springy guitar that reminds me of a slinky. I'd rather listen to Angelica. EW (353 Ocean St./Santa Cruz, CA 95062)

V/A • Underground of Slovena tape
This is a fairly long playing tape, with a zillion different (punk) styles represented, with a bunch of bands to play them. But most of it is petty poppy, no band really stands out and most of the recordings are pretty crappy. I'm not really sure what everyone is singing because a lot of it isn't in english, but I'm sure it's all good. O-ya, it's a benefit to the squat, so there's a plus. Also there are some cool noise-music shit that's pretty fun and interesting. ADI (Soska 19.C/61000 Ljubljana/Slovenis/Europe)

JANUSZ REICHEL/GUERNICA Y LUNO • Abys Wiedział Ze Nigdy

JANOSZ REICHEL/GUERNICA Y LUNO * Abys Wiedzial Ze Nigdy Nie Przegrazz split tape This is actually a real release and not a demo as far as I can tell, and that isn't too far seeing as how I can't read Polish. The only thing I recognized in the explanation was the name Joan Baez, and that's what I'll use to describe Janusz Reichel. Folk music that is very instrumental all sung in Polish. Guernica y Luno are a hardcore band that is pretty original and seem to be pissed off, although for all I know they could be singing about popcorn and stumber parties. EW (Nikt Nic Nie Wie/PO Box 53/34-400 Nowy Targ/Poland)

What follows are all the demos that I reviewed for this issue. I pretty much did them in this order, which may explain why I wanted to stick a pencil in my ear to puncture my ear drums. I finally did get to hear some good demos, but I was so burned out after reviewing all this stuff that I didn't finish all the demos. Next time... — Kent

V/A * Mayday Songs of Dead Beat Dungs tape
I was pretty much bored senseless by this tape. The sound quality is okay, but if these bands were all that hardcore had to offer then I would definitely pack my bags and go on a long vacation... Chasm, Dunggrin, Blanks '77, Jason Butler, Clay, holy Smokes, The Unemployed, The Leftovers, Irwin, Showcase Showdown, One Nation Under, etc., etc., etc., etc., ut at a message in a bottle today and dropped it into the ocean; "Destroy all music." KM (3325 Brandywine Ave./Roanoke, VA 24018)

ELYSIAN FIELD • demo
This is good. The music is in what I sometimes like to call the throbbing hardcore style that was originated or perfected in the early '90s; sort of a cross between emo and mosh. The guitar has a strength to it, and the vocal work often varies between a sort of sung talking and a more graining rasping. The music isn't pop or melodic, but it isn't very harsh. Still Elysian Field's songs retains a certain angst, which is increased by the harsh vocal elements and also by the occasional metal riff. One of the better demos. KM (7 Oak Street/Ashaway, RI 02804)

HACE FRIO • The New Beat demo
Yeah, it is bad. I tried to deny it, but when Brett said, "Do we have to
have it so loud?" I wanted to reply, "No, just turn it off." Mellow rock
stuff that strives for an emotive edge. Demo quality recording; actually if
the recording was a lot better I might say that this has a late '80s D.C.
sound. Tons and tons of songs. KM (PO Box
1138/Notre Dame, IN 46556)

LOCK,JAW • demo

Four songs of moshing hardcore with straight forward vocals. You can sing-a-long and floor punch as you groove and move to the Lockjaw beat. It says this is from '96 but maybe there was a typo and they meant to type '86. Songs about equality, the perils of 20th century society, and alcohol abuse. Man, this really takes me back to the last decade. Pretty good. KM (348 N. Pleasant Pkwy./Buffalo, NY 14206)

THE GHOST OF EMPTY • demo
Three songs. The sound is rock, with sung vocals... there is an attempt at being moody and sad. If you think beauty and depression go and in hand then perhaps this would be enticing. KM (\$3 to 28 Westland Ave. #6/Boston, MA 02115)

SILENT • Inspoken Allusion demo
Post metal influenced alternative rock with female vocals... Not much hope that I would enjoy the listen. Very light, more attempts at being moody and introspective. Almost worked, but the music killed it. Maybe if the vocalist performed solo. KM (1700 North Bluebird Rd./Orem, UT

UNREST • I.C.F. Redux demo

Another attempt at being moody and introspective; alternative rock, drink coffee, smoke a cigarette, recite poetry. I liked the repetition in the writing style, but not too interested in this demo otherwise. If weird translates to good then this would be awseome. KM (Easy Subculture Research/PO Box 15951/Philadelphia, PA 19103)

I guess there are a couple of bands called Foundation. This one is from the Romulan homebase, San Diego. But Foundation don't play chaotic hardcore like so many from that planetary zone. Instead, Foundation play straight forward moshy sounding hardcore with song structures that include choruses. Basic stuff, but not horrible. A nice demo for those that like this style of moshing hardcore. KM (PO Box 608071/San Diego, CA 92120)

MISS LONELYHEART • The Scientific Theory of Discovery demo Rockin' stuff with a touch of alterna-melody for good measure. They do the light listless wandering and then they go full on rockin' only to return for a little stroll. Not bad by any stretch of the imagination, but not exactly earth shattering. The guitarist likes to throw in quick little wanking solos from time to time. Rockin'. KM (614 E. Catherine St./Chambersburg, PA 11201)

THE FREIGHTERS AND TANKERS • demo

Just two songs here. Light and simple. Not pop punk, but more on the emotive end of the spectrum. Both songs utilize listless intros. I am tired of listening to this kind of non-descript stuff. Moody and sad, and all that, but I wish they would stop playing these meandering little ditties and bust out a fast noisy piece of filth. KM (510 Cynthis Ave./Penndel, PA 19047-5508)

BRASS NUCKLES FOR TOUGH GUYS • demo

BRASS NUCKLES FOR TOUGH GUYS * demo
The packaging is kind of extreme and yet minimalistic. The tape comes in a 5"x5" cardboard box, but the box is pretty much empty except for a small booklet that lists the band member's names and a leaflet explaining how to wire an automobile to go BOOM! Victims Family comes to mind while suffering through the listen. Guitar heavy and no vocals. If there were vocals (good vocals) then fans of late Rye might get into this. The music is decent, but it all becomes so fucking annoying in the absence of vocals. KM (404 E. Cherry #1/Normal, IL 61761)

VIA * Food For Dogs cassette
A benefit to help an Italian dog shelter featuring a worldwide selection of
today's more prominent punk bands (the compilation, not the dog shelter). Mostly unreleased or live songs from: Agathocles, Dismachine,
Cripple Bastards, Forgardur, Helyitis, Crunch, Sweet Noise Of Siletree,
Bartle Of Dissam, Endless Hate, Capitalis Casualties, Scum Of Society,
Rotten Sound, Ottawa, Fuck Off, Hinfamy, Shears, and Society Of Jesus.
A few tracks are unbearable due to sound quality, but for the most part
it's an intense compilation sure to please. KM (Claudio Pomo Via
Baracchini 12/50127 Firenze/Italy)

ATOM & HIS PACKAGE • demo
Fuck. This is by far the best of the bunch so far. Just a punk and his
sequencer. Creative and funny. If you like *80s pop and can't stop laughing or smilling then check out Atom's package. Not for the morose. The
sad thing is that this really has been the best demo I've heard so far. KM
(1904 Quill Lane/Oreland, PA 19075)

GOODBYE, BLUE MONDAY • demo
Five little ditties from the ashes of Frail... Much better than I Am Heaven, but not as good as Frail. Goodbye, Blue Monday is matured. The style is a bit rockin' and the singing is actually singing rather than pubescent whining; I kind of miss the pubescent whining. Anyway, this is a really good demo and those that like well played music that isn't designed to pierce ear drums will eat this up. KM (612 Lakeview Dr./Willow Grove, PA 19090)

KING SUPA • demo
On the enclosed note they claim to have definite Assfactor 4 tendencies. I'll give them that, they play mildly melodic at times straight-forward hardcore with screamed vocals. So yes they do kinda sound like Assfactor 4, but they aren't as tight and lack the punch of the aforementioned group (partly due to really jangly sounding guitars). The sound quality isn't so not either, so unless you're really into this type of thing then it might be better to wait for them to do something new. KM (\$1 to Scott Hoffman/105 Bostwick Ridge/Columbia, SC 29229)

ELEMENT 33/FACELESS * split demo
Element 33 is a good band. Their stuff received a good review in past
issues. They play slow moody hardcore with a metal mosh influence.
The datal vocalists give them their character. The male growth his lines
after devouring some sandpaper, and the female vocalist talks/sings. The
two styles are very different and the compliment each other well. But
Fraceless are the same fucking band, though it appears that there is only
one shared member. Faceless do the dual vocal thing and the music is
extremely similar. Weird But I guess if you like Element 33 then faceless will be equally pleasing. Well done, KM (Amendment Records/
580 Mansemond Cres./Portsmouth, VA 23707)

DOOMTOWN • demo
I enjoyed reading the tape insert. There is a real humanity present here.
No bullshit. Very real. I am always impressed when anyone can us music, writing, film, or even poetry in a way that makes me feel cornected to the human race. Musically, Doomtown are pretty straight for ward, and yet I'm not sure how to classify them. The music isn't mer or mosh, or your typical indie rock, or even in that vague emo category, simply am unable to describe Doomtown, even though I've probably hear this twenty times by now. Anyway, I like this demo. I can't guarante that you or anyone else will like it, but I like it and sometimes that's a that matters. KM (PO Box 2425/Winnipeg, MB/R3C 4A7/Canada)

IONESCO * demo
Formerly, known as Triptych, Ionesco play some manic music that is
influenced by a filthy sounding collection of Rorschach style bardcore.
metal influenced, with power, and an attempt at the intense. Some of the
some are very successful, but generally this demo holds much potential
without actually being awe inspring. I am reminded of the Iconoclast
demo, which established Iconoclast as a band to warch out for, but didn't
actually provide many listers after Iconoclast cut vinyl. Ionesco is definitely worth watch for. If they do a crack up then they will undoubtedly
cut some awesome vinyl. KM 48612 Chambury/Plymouth, MI 48170)

Okay, I guess I'm not dead yet. Doing demos is brutal work. I can only take so much. I try to do one a day, but sometimes I just can't stand to listen to another demo. Oh, sure, a lot of times I discover great bands because of their demos, but sometimes I really do just want to poke my ear drums out. There really are about thirty unfinished demos! — Kent

Video:

STOKEY PUNX—filmed, directed, written, with Simon Davies. 12:27 STOKEY PUNX—filmed, directed, written, edited & produced by Simon Davies. 12:27 mmutes. A video i (Maybe Steve Q. Shoulda reviewed his) This features Dread Messiah, S.S.T. and Coitus. Each band's video is pretty mach just them playing live. No artsy shit. My favorite parts are the dialogue in between songs. Lotsa Brits with mohawks and spikes drinkin' beer. I think Dread Messiah's bass player was in Mallrats, and Clerks. I want to say more, but really just check this out if you dig the bands. However, I'm glad to see D.I.Y. videos. SS (Channel Zero Reality A Tiny Subdivision of the Profane Existence Collective/PO Box 8722/Minneapolis, MN 55408)

Last Minute Reviews:

SEEIN' RED • Marinus 7"

The always thought that Seein' Red was a good band, and so when I asked them to do a 7" with Ebullition I was expecting something good, but the material they recorded ended up exceeding my expectations. The songs are fast and hard; it seems almost like a return to their first 7" or even further back to the old Lärm sound. Either way you look at it, these songs smoke. And of course the political lyrics are still simple and in your fucking face. There are also a few introspective songs that deal with the passage of time. I liked this so much that I had to dig up a tape of their Music Can Be A Weapon 7". The been listening to that daily. After witnessing Seein' Red at the Goleat Fest I have to say that they are one of the best bands around. KM (\$3 to Ebullition/PO Box 680/Goleta, CA 93116)

OPSTAND • 7"
Here is one French band that isn't part of what I have described as the "French sound." Opstand is anything but chaotic emotive hardcore with melodic influences. What you'll find here is fast, breakneck hardcore that packs a powerful punch. You know these guys have been listening to Lärm, and I'll bet any day they'll be touring around with Seein' Red since the lyrics are very political, and the record includes a booklet about the band's political ideas. The vocals are screeching, and if you sneeze you'll miss a song or two. One, two, three... GO!!!! This one definitely impressed me. KM (Praxis/Jeremy/La Tuilerie/40120 Lacquy/France)

THUMBNAIL/HARRIET THE SPY • split LP

THUMBNAIL/HARRIET THE SPY • split LP It is kind of weird, when I saw Harriet The Spy this summer they struck me as chaotic to an unbearable extreme: I thought they were okay, but just a bit too chaotic. I simply had a hard time getting into their music. However, the songs here are quite good, and fairly memorable. I would still describe their music as being neurotic, frantic, and chaotic even though there are many moments of peaceful confusion. Thumbnail are still up to their usual chaotic symphony of clatter... Well, actually, they've mellowed considerably since last I heard them. The songs are still sorta noisy but in a pleasant way, and while they seem to be influenced by the chaotic the end effect is more subtle. I'm sure this will be a popular record, thought personally I might be a little too old school to truly appreciate it. KM (\$6 to File Thirteen Records/PO Box 251304/Little Rock, AR 72225)



xPLANETx • demo
Self-described as "the sadness + bluegrass emo" xPlanetx are as weird as
you might expect. Random noise, ambient sounds, a little guitar strumning, and horrible singing. The vocalist is likely to just laugh half-way
through the song or forget the "lyrics" and then the song stops... it sounds
like someone just pressed record on the recorder while they were just
sitting around doing less than nothing. There are a lot of bored kids out
there. KM (Easy Subculture/PO Box 15951/Philadelphia, PA 19103)

GLOU GLOU • History of Arizona demo Electric music that seems like acoustic music. Boring. Soulful and moody folk rock. I could picture this band playing at a coffee house as I walk down the street on a Friday night on my way to see a movie. I prefer the sound of silence. KM (PO Box 114/Tempe, AZ 85280-0114)

REPLACEMENT FOR HATE • demo
Oh, thank god. No more moody arty crap. These kids just spazz out and go real fast. No extraordinary talent, no amazing song writing; they just play fast and scream about the shitty world we live in. The medium is the message. KM (830 Linden Ave/Celina, OH 45822)

POLITICALLY CHALLENGED • demo
Goofy punk rock played extremely simply with a bit of speed and sine
sing-a-longs. I would have found this to be mildly interesting thirteen
years ago, but much less so today. KM (209 Carlisle
Rd./Audubon, NJ 08106)

BLADE CRASHERS • demo

BLADE CRASHERS * demo
At first I thought this might be a joke. Some of the lyrics seem as if they
were lifted straight from the bands that seem to be influencing the Blade
Crashers, and well I simply hadn't seen this sort of demo in many year.
The music is a total Youth Of Today(Insted knock off. Very well done,
but I really have to wonder if HG Wells didn't accidentally drop this off
in my office after one of his frequent trips to the past. Straight edge posi
youth in effect just like back in '88. Gggoooooo!!! KM (\$3 to 4705
Springtree Ct/Virginia Beach, VA 23455)

ANOTHER SEVENFOLD • demo
A bit of the chaotic, some real rough melodies, and some strained vocals. Another Sevenfold didn't really impress me too much, but I could sep totential there. The sound has been done well by other bands, and I don't doubt that Another Sevenfold will master it. They just need some more time, and that is what a demo is all about. I am reminded of several bands on File Thirteen and Assorted Pork Chops. KM (308 Doll St./ Elizabethtown, NC 28337)

THE TILDEN SHIRTWAIST FIRE * demo
I have no friggin' idea what the band's name means, but they play pretty
good music. Part Verminscumhardcore, part weird rock, part emotive
oddness. I like this stuff. If they came to town I would go to see them
play. One of the better demos that I've heard this time around. I guess
since they're from Annapolis that the Verminscum influence would be
hard to avoid. KM (\$2 to PO Box 2200/Annapolis, MD 21404)







pob 15951 phila pa 19103 us-a

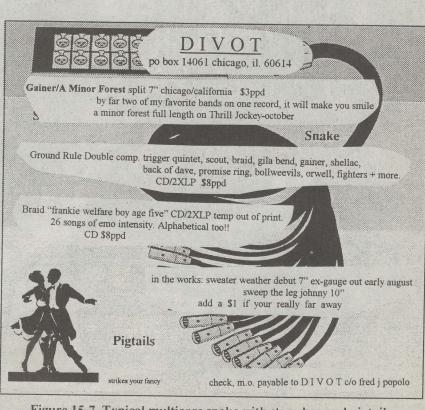


Figure 15-7. Typical multicore snake with stage box and pigtails



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Surefire Demo

• Stale CD

• Nyari Demo



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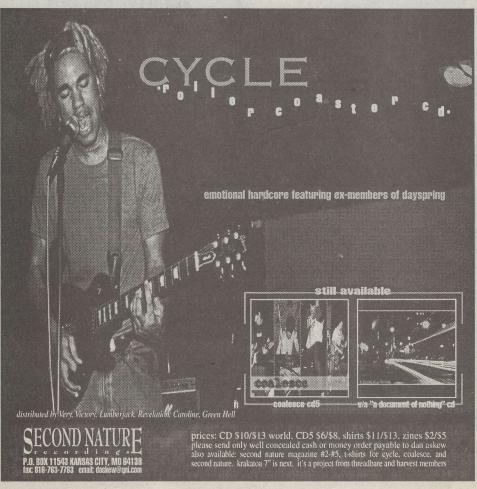
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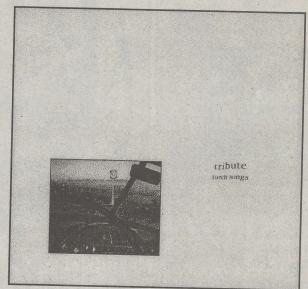






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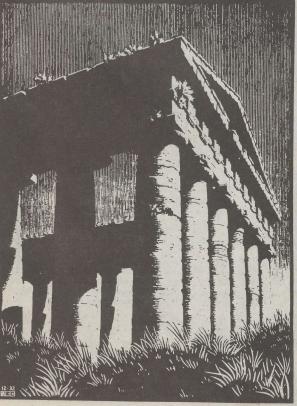


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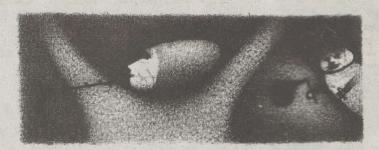
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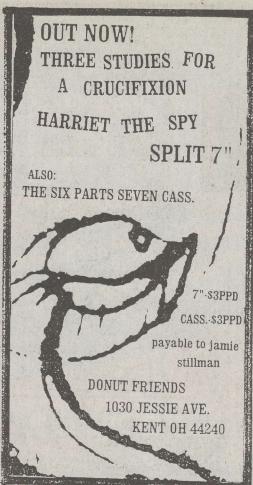
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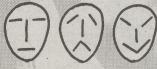
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HaC staffer lost in Europe and traveling January-March. Looking for places to stay/info on things going on in Western Europe. Lisa Oglesby/Gutenbergstr. 34a/6 / 37075 Göttingen/Germany. Any help or info is appreciated. Ich kann Deutsch auch.

Why not buy the new "Colton" demo? 7 songs in a Heroin/
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Tho Ko Losi would like to thank all who supported us at the Goleta Fest. Thank you Buttnugget for giving us a chance. Hello to all new friends. Please write! Matt W. Thanks so much, without you we would not be this far, thanks for hope. You are missed. EMO/TKL

am an 18 year old girl who might be moving up to Colorado in January, but I need some friends to show me around Colorado Springs, Boulder, Denver, whatever, Please write! Kirstin/1212 E. La Jolla Drive/Tempe, AZ 85282

Hey! We're bored 16 year olds who are about to put out our second 'zine. Send us stuff or just write us! Will answer all! 4 the Reel/#2 Bridlepath/ Lancaster, NY 14086

have: AGX/BLOOD split 7"//ARMAGEDDON Silencio Funebre LP//ELECTRO HIPPIES Play fast or die LP//ROLLINS/GORE split live LP//ANTI-CIMEX Painkiller LP//VISUAL DISCRIMINA-TION Step Back LP//Send trade offers to Bruno/PO Box 447/B-9000 Gent 1/Belgium

Sawpit would like to thank everyone who helped us and came to our shows, the bands who played with us during out short West Coast tour. Thank you, everyone. Sawpit/c/o Takashi Araki/1-12-15-102 Sangenjaya Setagaya-ku/Tokyo 154/Japan

Need help on 'zine! If you would like to help out, write about a childhood experience which shaped you! Write to: Kill the Gods/3931 Hillcrest/Highland, MI 48356

Pyrrhus rcs (mailorder) c/o Bruno Vandevyvere (please mention this!!)/PO Box 447/B-9000 Gent 1/Belgium/phone and fax: ++32(0)9 2341674//e-mail: Hendrik.Dacquin@rug.ac.be//Send \$1 (Europeans) or \$2 (others) for our catalog. No IRCs please.

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San Diego? 23, female, I'll be working in SD for 6 months from January '97 and I'm looking for a (cheap) room there and people to hang out with! Please write: Futzi/Stiefelholz 3/31515 Wunstort/Germany or call collect: 0049-5031-16090 and ask for Futzi!

Out now on Immigrant Sun Records - Sarin 7", Hourglass 7", Joshua CD - 7" \$3ppd, CD\$5ppd. Stuff payable to Pat Knight. Immigrant Sun/PO Box 421/Buffalo, NY 14223. New Day Rising/Hourglass tour call 607-277-4095 for info.

A Minor Forest/Gainer split 7" out now on DIVOT. PO Box 14061/ Chicago, IL 60614. \$3ppd. Also available - Braid, Ground Rule Double, and more. Send stamp for catalog...

The Musical Fruit Tuesdays 11pm-2am KABF 88.3 FM. Grind, death, power violence, punk, doom, black metal, hc, sludge, noise, and the like. Bands and labels needed to send in their CDs, vinyl, and cassettes: KABF/c/o Kiffin/17456 Oak Forest Drive/Mabelvale, AR 72103. Office: 501-372-1176. Request line: 501-433-0088

Crucial Response Records now has a homepage!!! http://members.aol.com/cresponse

Airplay material needed for South Jersey radio show (WLFR 91.7 Thursday nights 12-2am) and 'zine. Please send all hc, punk, ska music, info, and tour dates to: Crucial Youth Enrage/c/o Rob A./WLFR Stockton State College/Jim Leeds Road/Pomona, NJ 08240

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Propagandhi, Inc. seek progressive minded individual to help disseminate revolutionary propaganda/perspectives via the shady world of rock. Must be exceptional bass player and have stupid senses of both irony and humour. Song-writing/vocal abilities, organizing/activist experience and a sincere love to rock thine ass are definite assets: Box 3-905 Corydon Ave./Winnipeg, MB/R3M 3S3/Canada



Anted: Amebix - Monolith and Avise LP, Zounds Demystification 7" More Trouble 7" Curse of the Zounds LP, The Mob
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Hawkwind records: Michael Ruehle/9906 W. Mission #A/Santa Barbara,
CA 93101

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OGENKI DESU KA? The Easy Subculture is splitting to Tokyo and we're taking the distre. Get in touch. New Raw Pogo on the Scaffold #14 out Sept. 1 to be translated. Send Shabu and Jan meth @ PO Box 15951/Philadelphia, PA 19103/USA

Looking for: US/Scandinavian/Jap releases from 1980 till now. Send your wants/trades lists to: Bruno/PO/Box 44//8=9000 Gent 1/ Belgium. Loads of Euro punk vinyl available for trade.

Prine "Learning Process" 8-song 7" out now-Very fast, choppy, pissed and heavy socio-political hardcore. Topics include: death penalty, maintaining relationships, community contribution, societal contradictions, politics of smoking, corporations vs. employees. \$3ppd. to Tyler Galloway/11926 West 77th St. #203/Lenexa, K\$ 66216

Looking for any/all issues of Cometbus previous to #30. If unwilling to donate or sell, I'll be happy to borrow and promise to return. Really good photocopies also welcome. Write: John Quinto 4225 East Tanglewood Drive/Phoenix, AZ 85044

New on Genet rec: [UGGLING JUGULARS 12" (Finpunk)//
VIRTUAL REALITY PP (Sabbath dancepunk)//KOSJER D/BABY
HARP SEAL split 7"/Wanilla LP (French emo wizards)//Abhinanda
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Are robots becoming more like humans, or are humans becoming more like robots... Out late August, Jojjah/Drift 7" and Food Not Bombs comp with Insogrey, Palatka, Kathode (x-Nerma/Ottawa), Swallowing Shit, Drift, Holocron, Anomie (France, and Sixpence. 1416 Ambercroft Lane/Oakville, ON/LGM 127//Canada

Haya there! I'm Olivier from Paris, I and Alain are quite good friends so try to find Alain's ad on this page and you'll know why I am writing here. Someone said I am also i gentleman, but I doubt I'm as suave as Alain. PS: MITB, Christie Front Drive videos wanted. Olivier Lepine/17 19 rue Dunois/75 013 Paris/France/(16.1) 44 24 00 29

Bonjour, Alain here from Paris! If you are planning to come visit the city or are going to study here, I'll be glad to give you space to stay for a few days and take you to the coolest places, yes! I'm a 21 year old male, suave and gentleman. PS: Carbomb, Indian Summer videos wanted. Alain Vidal/13 Bd de Port Royal/Appt 44/75 013 Paris/France

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Yeam Dresch, Dahlia Seed, 7-80, Cairo Capone, 4-way split 7". Available for \$3,50ppd. Checks payable to Steve Beach, Send to: Marigold Records/241 James St./Mt. Ephrain, NJ 08059

War Crime #2 out now. New anarcho-punk, opinions, etc. #1 still available with Code 13, Inquisition, opinions, etc. \$1ppd each. Bands & labels send stuff for review Mike PO Box 2741/Tucson, AZ 85702

Records etc. Wanted!!! I'm very interested in old (as well as new) horecords on vinyl (colored to them, photos, stickers, posters (also from shows) etc. Everything of interest. If you would like to help me out, please write to learner kwaernes/spenningsgt. 18B/3600 Kongsberg Norway. Thanks!!!

Please, please, please send in eccipes for a gecky vegetarian/vegan cookbook I'm putting together. Send them as soon as you can with any other cool stuff to put in. Amber 10 Box 5138/Wellesley St./

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Saint: Juste un pois mot pour vous rappeler que le CD d' Emille River Run' (17) minutes) est dissonible chez níoi pour 85 (Amerigue du nord/Europe) et 95 (les autres). Sanjam/c/o Yann DuBois/9 rue Desmesanges/35/50 le Rheut-trance. Byet

Mickey and the Big Mouths 1A 40 and an Attitude" 7" and the Allegiance to None/Masturbation split 7" \$3 each or \$5 for both, NO CHECK'S to: Ben Saarilc'o Land Off Records/PO Box 82684/Portland, OR 97382

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Groundwork, Policy Of 3, Via, Shatter The	
Myth, Portraits Of Past, Pogrom, etc	
FUEL - Monuments To Excess LP repress	VI
ILLITERATE - comp LP w/Wounded Knee,	VI
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Society, Ivich, Finger Print, Kina, etc	
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West, Manumission & NFTLOT	
ICONOCLAST - Groundlessness Of 7"	III
ICONOCLAST - the 1st 7" (rerecorded)	III
ICONOCLAST - CD both 7"s & more	V
MANUMISSION - the 1st 7"	III
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SPITBOY - True Self Revealed 12"	VI
SPITBOY - Rasana 7"	III
GIVE ME BACK - comp LP with Downcast,	VI
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Lifting Banner, Bikini Kill, Struggle, End	
Of The Line, Suckerpunch, Sawhorse	XZT
DOWNCAST - LP	VI
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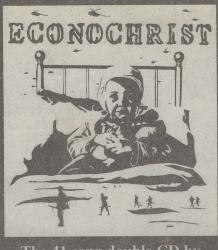
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